PHOTOPLAY

AMERICA'S LARGEST-SELLING MOVIE MAGAZINE

OBER



MARILYN MONROE'S
BEAUTY SECRETS

ROBERT WAGNER'S
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Milder than castile—

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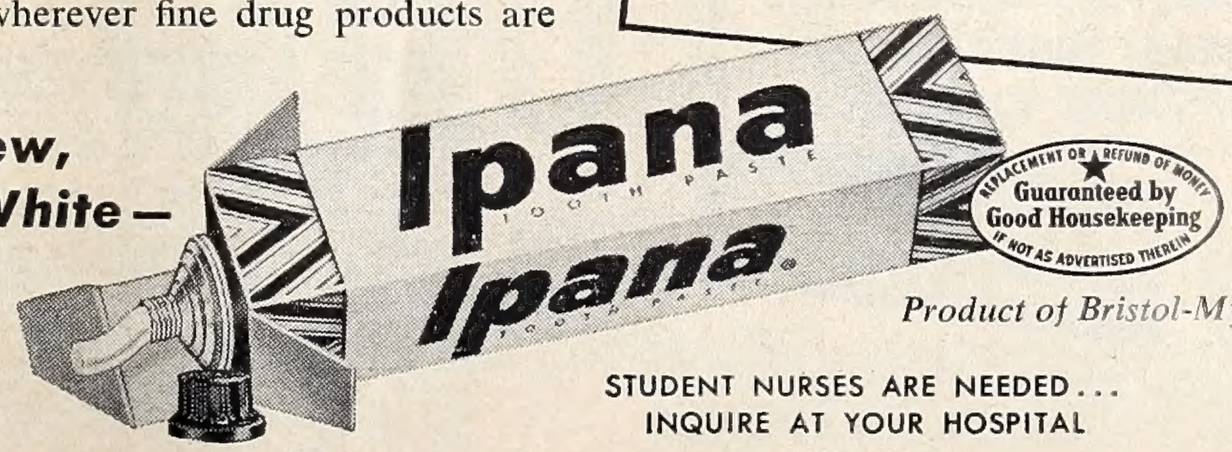
What's more, brushing your teeth with new Ipana from gum margins toward biting edges helps remove irritants that can lead to gum troubles.

Ipana also brings you a new minty flavor. Thousands of families who tried it liked it 2 to 1 for taste.

We're sure you and your children will like it, too. Why not try a tube today? Look for the yellow-and-red striped Ipana carton wherever fine drug products are sold.



Scientists proved that regular after-meal brushing with Ipana reduces mouth bacteria (including decay and bad-breath bacteria) by an average of 84%.



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INQUIRE AT YOUR HOSPITAL



PHOTOPLAY

OCTOBER, 1953 • FAVORITE OF AMERICA'S MOVIEGOERS FOR OVER FORTY YEARS

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Cover: Janet Leigh, M-G-M star, is currently in "Walking My Baby Back Home" and "Jet Pilot." Color Portrait by Apger

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OCTOBER, 1953 **VOL. 44, NO. 4**

PHOTOPLAY IS PUBLISHED MONTHLY by Macfadden Publications, Inc., New York, N. Y.
EXECUTIVE, ADVERTISING AND EDITORIAL OFFICES at 205 East 42nd Street, New York 17, N. Y. Editorial branch office, 321 South Beverly Drive, Beverly Hills, Calif. Harold A. Wise, Chairman of the Board; Irving S. Manheimer, President; Fred R. Sammis, Vice President; Meyer Dworkin, Secretary and Treasurer. Advertising offices also in Chicago and San Francisco.
SUBSCRIPTION RATES: $2.00 one year, U. S. and Possessions. Canada $2.50 one year, $4.00 per year all other countries.
CHANGE OF ADDRESS: 6 weeks' notice essential. When possible, please furnish stencil-impression address from a recent issue. Address change can be made only if we have your old, as well as your new address. Write to Photoplay, Macfadden Publications, Inc., 205 East 42nd Street, New York 17, N. Y.
MANUSCRIPTS, DRAWINGS AND PHOTOGRAPHS will be carefully considered, but publisher cannot be responsible for loss or damage. It is advisable to keep a duplicate copy for your records. Only material accompanied by stamped, self-addressed envelope or with sufficient return postage will be returned.
FOREIGN editions handled through Macfadden Publications International Corp., 205 East 42nd Street, New York 17, N. Y. Irving S. Manheimer, President; Douglas Lockhart, Vice President.
Re-entered as Second Class Matter, May 10, 1946, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Authorized as Second Class mail, P. O. Dept., Ottawa, Ont., Canada.

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PROOF!

New Mum with M-3 destroys bacteria that *cause* perspiration odor.

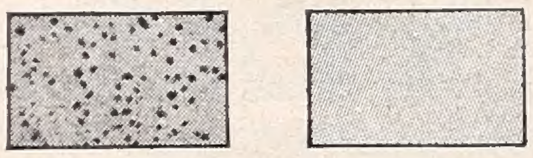


Photo (left), shows active odor bacteria. Photo (right), after adding new Mum, shows bacteria destroyed!

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Readers Inc...

SOAP BOX

I want to voice my opinion on talent . . . of some of the younger stars . . . Audrey Dalton and Bobby Van are sensational. Usually I don't care for British imports (with the exception of Deborah Kerr), but Miss Dalton is so talented and quietly beautiful . . . As for Bobby Van, I think his dancing and singing in "Small Town Girl" was really good . . .

ELIZABETH BASS,
Chicago, Illinois

Could you please tell me why everyone swoons over Tab Hunter, Rock Hudson and all the other young guys? . . . I'd much rather see *men* like Jimmy Stewart and Stewart Granger . . . They are my idea of top swoon guys . . .

JANE OLSON
Detroit Lakes, Minnesota

I would like . . . to thank Miss Doris Day for the wonderful reading material in the August issue of PHOTOPLAY. It was the best story . . . that has ever appeared in *any* movie magazine. But I think she made one error . . . when she implied she was not a very good actress . . . she's one of the best actresses, the most talented singer and dancer, and cutest girl in Hollywood . . .

A DORIS DAY FAN
Detroit, Michigan



The good deed for the Day!

I think if Terry Moore marries Bob Wagner it will be the worst disaster in Hollywood . . . Bob should marry someone like Debbie Reynolds. She's sweet and innocent.

JAN ELLIOT
Pescadero, California

. . . I saw "Young Bess" and I truly believe the director, producer, cameramen etc., not forgetting actors and actresses, are all to be congratulated . . . ought to be on top of the list of nominations for Academy Awards. Jean Simmons and Stewart Granger were just too wonderful for words . . .

BARBARA BRUSH
Seaside, Oregon

After seeing "Girls of Pleasure Island," I think Peter Baldwin is one of the top stars in Hollywood . . . His acting ability far surpasses most of the so-called "Top Billers." . . . Being a Stanford graduate shows that besides being very good looking he has the intelligence to really go places . . .

SHIRLEY BOND
Peoria, Illinois

(*Continued on page* 6)

It's the screen's biggest **3D** *Jamboree!*

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THOSE REDHEADS FROM SEATTLE

in 3 DIMENSION

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Healthy looking glow
Keeps it soft
And bright you know.



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CONDITIONS hair with miracle Curtisol... Only Suave has it

Suave*

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created by Helene Curtis foremost name in hair beauty

P

Readers Inc...

(*Continued from page 4*)

Please, may I say a kind word about RKO's "Split Second"? Somebody deserves some praise for this excellent film. Although the photography, as a whole, is poor, the picture rates an Academy Award for acting, screen story and direction. Hats off to Dick Powell for his first directorial job.

TRAVIS WOLFE
Gadsden, Alabama

I have just finished reading the August issue of PHOTOPLAY . . . and never have I seen an actor as good-looking as Piper Laurie's Rick Eller. He is the most perfect male I have ever had the good fortune to gaze upon. If Piper and one of the major studios doesn't grab him, they've missed the best thing in centuries. . . .

MRS. BILLY ELLIS
Jacksonville, Florida

PHOTOPLAY is one movie magazine I wouldn't pass by . . . in the July issue was pleased to find a picture of my favorite actor, William Campbell. But . . . you said that he was *not* married! You are very wrong! . . .

Bill married Judith Immoor on October 25, 1952 in Hollywood . . . Both Bill and Judy are very dear friends of mine . . .

EVELYN WOLTERS
Brooklyn, New York

I get awfully tired of hearing about Marlon Brando. He says he doesn't like Hollywood and he wants to go back to New York. I say goodbye and have a nice trip.

Rock Hudson is my idea of a good actor. I never get tired of reading about him. He's "real cool."

GAIL CLAUSEN
Palo Alto, California



A Bon Voyage to Marlon Brando

My girlfriend and I have just finished reading "Angel Unaware" by Dale Evans about her wonderful little daughter, Robin, and we think it's the most wonderful and heartwarming story we've ever read . . .

MAXINE HOTALING
Wilmington, Delaware

. . . I have followed Jane Powell's life and career . . . for I am the same age as she. Also, I was married and had my two children about the same time as she did . . . I must admit that . . . I envied all she could buy them and the glamorous life she led with her husband. That was before her recent marriage trouble. Now I am thankful and grateful for what I've got . . . We may not be glamorous and famous, but I'll bet anything that we are happier than they will ever be. My children may not have all the material things, but they have a mother and father together. I am sorry that the atmosphere and environment of a place ca

(*Continued on page 9*)

The beam of the moon...the scream of a woman...the meeting of 'The Moonlighter' and his Midnight Lady! A savage story of hate turned love and frenzy turned loose!



THE SCREEN'S BIG-STAR, BIG-STORY, BIG MAN-WOMAN EXCITEMENT IN

3D

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"The Moonlighter"

PRESENTED BY WARNER BROS. IN NATURAL VISION 3-DIMENSION

WITH WARD BOND · WILLIAM CHING · STORY AND SCREEN PLAY BY NIVEN BUSCH

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QUEEN OF A JUNGLE DYNASTY
BUT SLAVE OF LOVE!

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the kiss-starved temptress of the tiger-country and the flame-hearted safari-soldier of fortune!

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ARLENE DAHL

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Written by OTTO ENGLANDER • Produced by FRANK MELFORD • Directed by JOHN BRAHM • A MELSON Production • Distributed by WARNER BROS.

Readers Inc...

(*Continued from page 6*)

be so great as to break up a good marriage. . . . if they had been able to live . . . a normal life, their values of what is important and what is of secondary importance would not have gotten confused.

B. B.
Detroit, Michigan

CASTING:

. . . you should co-star Elizabeth Taylor and Rock Hudson in a romance picture. They would make a cute young team.

DONNA GREBER, BONITA MONTGOMERY
Tilton, Illinois

I saw "Desert Song" a few days ago and enjoyed it very much. I think Steve Cochran is a wonderful actor. I would like to see Steve and Marilyn Monroe together in a movie . . . They both have looks and talent.

JANE SPEAR
Lapine, Alabama

There was a letter in the August PHOTOPLAY that said Glenn Ford and Susan Hayward should be the stars of a remake of "Gone With the Wind." We thoroughly agree that Susan Hayward should play *Scarlett O'Hara,* but we don't agree about Glenn Ford. How about Charlton Heston for *Rhett Butler?*

Another letter said that Jane Powell and Stewart Granger should play in a picture together. Ugh! They're completely opposite.

SUSAN AND PATRICIA CURTIS
Concord, California

My favorite movie star is that handsome hunk of man John Derek . . . He has ten times the looks of Tony Curtis, Farley Granger and Tab Hunter . . . Why not cast him with a glamorous beauty such as Liz Taylor, Debra Paget or Elaine Stewart . . .

GAIL WARREN
Ottawa, Canada



Handsome team: Derek and Elaine Stewart

Why doesn't U-I star Piper Laurie, Audie Murphy and Joel McCrea in a Western movie? They would be super . . . Please let Audie kiss the girl at the end.

JUNE KNIGHT
Hammond, Indiana

. . . Why doesn't some studio make Zane Grey's "Nevada" with George Montgomery playing *Nevada* and Janet Leigh or Debra Paget playing *Hattie Ide,* Debbie Reynolds as *Rose* and Carleton Carpenter as *Marvie?*

ROSE BEVERAGE
Cedar Grove, Maine

QUESTION BOX:

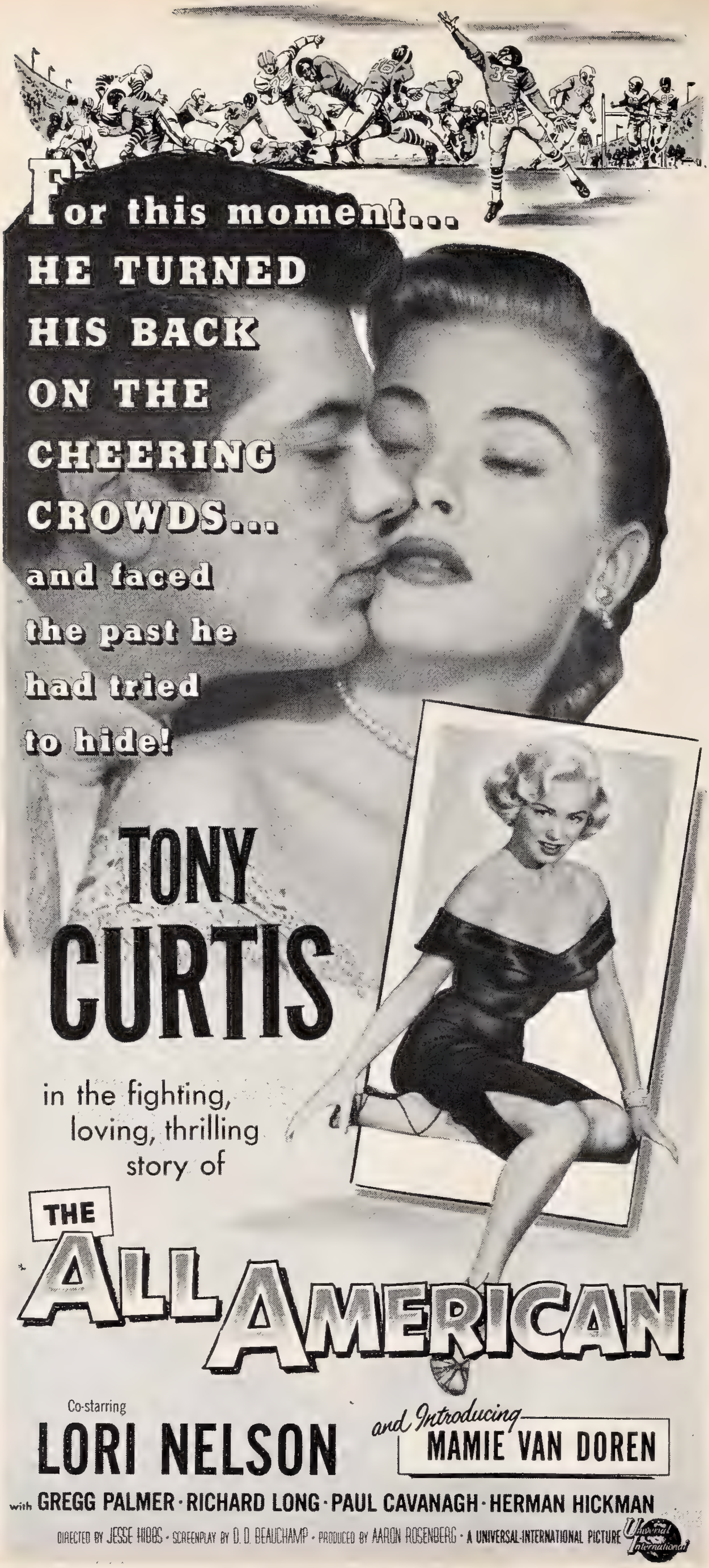
Who is going to play *Helena* in "The Silver Chalice"? What parts are Van Johnson and José Ferrer going to play in "The Caine Mutiny"?

ROBERT MORGAN
LaGrange, Georgia

"The Silver Chalice," which will be released by Twentieth Century-Fox, has not been cast as yet. Van Johnson will play

(*Continued on page 10*)





Readers Inc...

(*Continued from page 9*)

Maryk *and Jose Ferrer will play* Greenwald, *the attorney, in "The Caine Mutiny."—Ed.*

What were the children's names who played in "Take Me to Town?" Oldest, *Corney;* middle, *Petey;* smallest, *Bucket.*

ELAINE LOGAN
Walla Walla, Washington

Lee Aaker played Corney; *Harvey Grant was* Petey *and Dusty Henley played the role of* Bucket.—*Ed.*

In your July PHOTOPLAY your editor said that the guy who flew the helicopter in "Battle Circus" was William Campbell. In all movie programs it was Robert Keith. If Robert Keith didn't fly the helicopter what part did he play?

JUDY DOOLITTLE
Wauconda, Illinois

William Campbell flew the helicopter. Robert Keith played Humphrey Bogart's superior officer, the doctor.—Ed.

. . . My sisters disagree with me on a little matter pertaining to Marilyn Monroe. I said that she is married to Joe Di Maggio. They said she is not married at all . . .

MARY O'NEILL
Chicago, Illinois

There have been unconfirmed rumors that Marilyn and Joe are married. Marilyn was *married and divorced, in her teens.—Ed.*

Could you please tell me if Audrey Hepburn is Katharine Hepburn's daughter? If not, does she have a daughter?

(MRS.) PHYLLIS DAVIS
Mattoon, Illinois

Katie didn't have any children by her one and only marriage.—Ed.



Audrey's not Katie's daughter

We have just seen the picture "Winter Serenade." We would like very much to know if Vera Ralston did her own ice skating in the picture.

SHERRIE FERRURA, MARLENE STERLING
Yuba City, California

Indeed yes. At thirteen she won the skating championship of her native Prague.—Ed.

Could you please give me a few facts about Richard Egan who plays Alexis Smith's husband in "Split Second"? . . .

STELLA SZYMANSHI
Buffalo, New York

Richard is 32, 6' 2½" tall, with brown hair and eyes. And he's single—Ed.

(*Continued on page* 12)

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"Instant Neutralizing"!

Amazing New Neutralizer acts Instantly!

No waiting!

No clock watching!





$1.50
(plus tax)

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New! party curl

Children's Home Permanent by Lilt gives your little girl the prettiest curls in the neighborhood! Natural-looking; long-lasting. Nearly twice as fast as any leading children's home permanent! $1.50 plus tax

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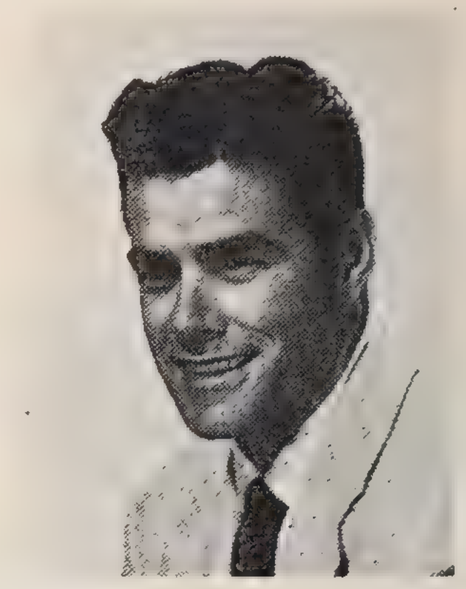
Readers Inc...

(*Continued from page* 10)

Could you please give me some information on Jeff Richards who played the part of *Harry* in "Code Two." Is he married? How old is he? What pictures has he been in and what are his future ones? . . .

BETH GERTSCH
Paris, Idaho

Jeff had bit parts in several pictures. Outstanding are "Desperate Search," "Big Leaguer," and his next, "Crest of the Waves."—Ed.



Jeff Richards's keeping busy

Can you tell me how old Ben Cooper is and where I can write him?

BETTY GILLIAM
Fort Worth, Texas

He's eighteen and you can write to him care of Republic Pictures, 4024 Radford Avenue, North Hollywood, California.—Ed.

In a colored picture I have of Gregory Peck he has brown eyes and in the movie "The World in His Arms," he has deep blue eyes. I would like to know what color his eyes really are.

DONNA BEVINS
Billings, Montana

It must have been an optical illusion! Greg's eyes are a dark brown.—Ed.

Having just seen "Titanic" I am very much interested in knowing whether Bob Wagner did his own singing . . .

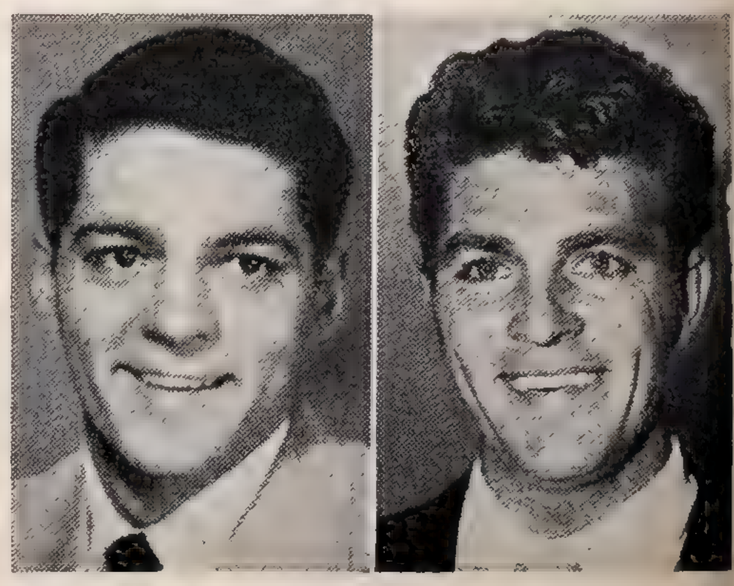
BARBY GANTEST
East Islip, New York

The voice you heard was Bob's own.—Ed.

Will you please tell me if that handsome newcomer Bill Hayes, who played the part of a policeman in . . . "Stop, You're Killing Me," is any relation of Dale Robertson? They look like brothers.

EMMA JANE STEWART
Catawissa, Pennsylvania

No, Bill and Dale are not related.—Ed.



Bill Hayes and Dale Robertson are no kin, suh

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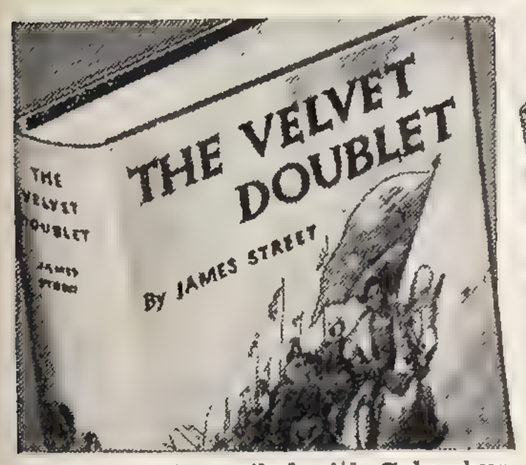


TWO beautiful women wanted the same man: worldly Lady Anne Stuart who enjoyed only the thrill of conquest, and her servant, lovely Sylvia Hay, in the flood of first love! Romantic Old Carolina lives in *Queen's Gift*. Pub. ed. $3.75

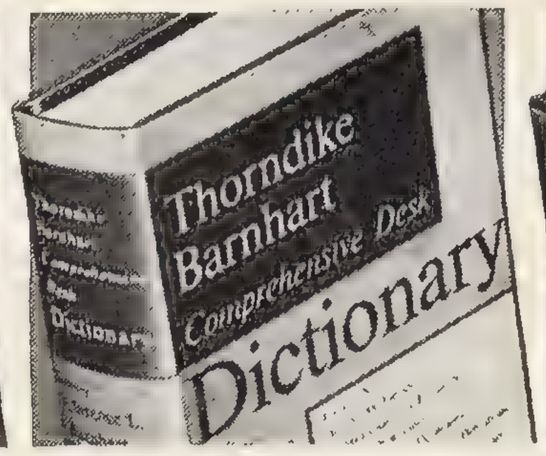


GOLDEN ADMIRAL
F. Van Wyck Mason

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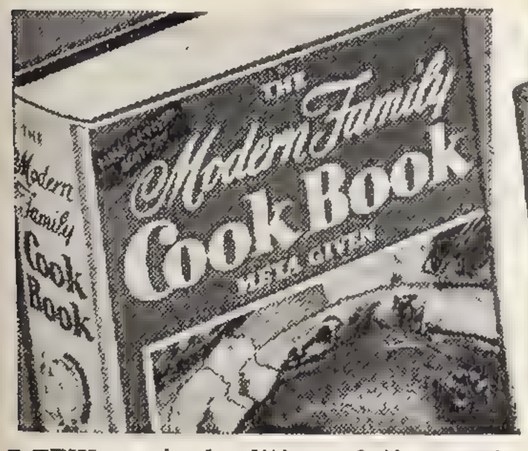


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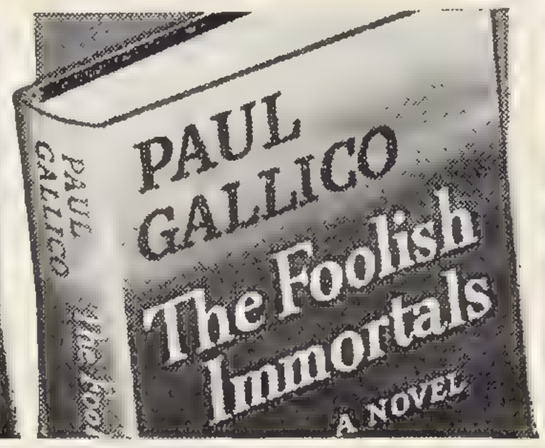


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For brief reviews of current pictures see page 118
For complete casts of new pictures see page 116

LET'S GO TO



Girls like Donna Reed provide relaxation for soldiers Monty and Frank

FROM HERE TO ETERNITY — COLUMBIA

The best-seller about the peace-time Army becomes a movie of great substance and power, with good performances by Burt Lancaster and Montgomery Clift—and astonishingly fine work by Frank Sinatra. Hardly a recruiting poster, since it pictures some vicious or brutal men in positions of command, the story doesn't slight the proper spirit of the service. Lancaster plays a hard, just, efficient non-com; Clift, so quietly stubborn a character that even mistreatment can't kill his devotion to the Army—home and family for him. Sinatra's tough little soldier turns from a humorous into a tragic figure, but always is thoroughly likable. In the two rather sordid love stories, Deborah Kerr and Donna Reed can't manage to define personalities left shadowy by the script. Set in Hawaii in 1941, the film uses many handsome location shots.

Verdict: Bitter, forceful, unforgettable (Adult)



Private eye Biff Elliot tackles a beer as Margaret Sheridan seeks clues

I, THE JURY — U. A., 3-D

The first of Mickey Spillane's *Mike Hammer* thrillers to reach the screen is a slam-bang melodrama with an interesting new star and the most impressive 3-D camera-work yet seen. Biff Elliot, curly-haired, classic-featured, but convincingly tough, manages to keep *Mike* sympathetic while greeting most male characters with a punch in the midriff and being greeted by most female characters with a ready kiss. Biff's out to avenge the murder of a wartime buddy. His sleuthing gets him tangled with a ring dealing in jewel robberies, numbers play and yet more unsavory rackets. The plot's on the frowzy side, followed and enjoyed more easily if you don't try to sort out the loose ends. Peggie Castle's elegantly poised as a blonde psychiatrist; Margaret Sheridan is Biff's Girl Friday; Preston Foster, the cop who checks on the private eye.

Verdict: Gory, preposterous, amusing whodunit (Adult)



Lana thought she knew how to samba, 'til Rick showed her the right way

LATIN LOVERS — M-G-M, TECHNICOLOR

Poor Lana Turner!—cursed (it says here) with beauty and $37,000,000. The familiar woes of the heiress who can't be sure she's loved for herself alone are given some laugh-arousing twists, but the title's justified by plenty of ardent love scenes. Lana thinks her logical mate is John Lund, who has $48,000,000. Yet she can't bring herself to marry him. She trails him to Rio de Janeiro, hoping they'll both feel more impulsive in the electric Brazilian air—and there she meets Ricardo Montalban at his most romantic as a rancher who doesn't at all object to Lana's millions. The treatment's a little heavy-handed, but snickers, songs and sambas come frequently enough. The funniest moments feature Lund's psychiatrist (Beulah Bondi), Lana's psychiatrist (Eduard Franz) and Lana's psychiatrist's wife (Dorothy Neumann).

Verdict: Gay foolery about love and money (Adult)

THE MOVIES

with Janet Graves

ROMAN HOLIDAY — PARAMOUNT

In a year when British royalty has made dramatic headlines, this story of a princess on a toot is happily timed. Gregory Peck is the American newspaperman who escorts princess Audrey Hepburn on her escapade in Rome, seeing her at first just as an exclusive story. This is Hollywood's oldest plot, but it's presented with such humor and suavity that it's a delight throughout. Audrey, a delectable newcomer with a youthful, gauche grace, makes you believe in the girl who wearies of representing her unnamed country at endless state functions. Out for a little incognito fun, she meets a debonair American. Peck, after a series of lugubrious roles, rejoices in this assignment, and Eddie Albert has a fine time as a bearded but not very Bohemian photographer, on the receiving end of much comedy. Authentic Roman backgrounds add flavor.

Verdict: Romance—light, leisurely, entrancing (Adult)



To Greg, Audrey Hepburn looks suspiciously like that missing princess

ISLAND IN THE SKY — WARNERS

John Wayne draws a strong, adventurous role in a saga of the men who are in comradeship on the latest frontier—the air. The fliers involved are with the Army Transport Command, bridging the winter Atlantic in World War II. Ice sends Wayne's ship to a forced landing in an uncharted section of northern Canada, and the film cuts suspensefully between the crew's struggle to survive and the search planes' determined efforts to find them. Human beings are at their best when in conflict with hostile nature, instead of with each other, so it's easy to accept the thesis that fliers are splendid fellows. But this leaves the characters without individuality—except as provided by the actors' own personalities. The situation's taken care of by an excellent cast—notably Wayne, Lloyd Nolan, James Arness, Andy Devine, Wally Cassell.

Verdict: Simple, vigorous tribute to fliers (Family)



Those planes overhead may mean rescue to John Wayne and Hal Baylor

THE BEGGAR'S OPERA — WARNERS, TECHNICOLOR

Co-producer and star, Laurence Olivier presents a choice tidbit for special tastes. It's based on a musical story of 18th Century England, that lusty, lawless era when highwaymen were public heroes and their hangings were festival occasions. Olivier's seen first as a robber in the clink and destined for the gallows. Among his fellow prisoners is a beggar who has written an opera about his exploits. This is the bulk of the picture, a glamorous, swashbuckling tale in sly contrast to the sleazy reality seen in the prologue and epilogue. Dorothy Tutin is demurely charming as the highwayman's wife; Daphne Anderson, engagingly blowzy as the jailer's daughter, whom Olivier woos for strategic reasons. Other colorful wenches and rogues drift in and out. No pro as a singer, Olivier still has a voice suited to the airy antique ballads.

Verdict: Picturesque, ironic echo of the past (Adult)

More reviews on next page



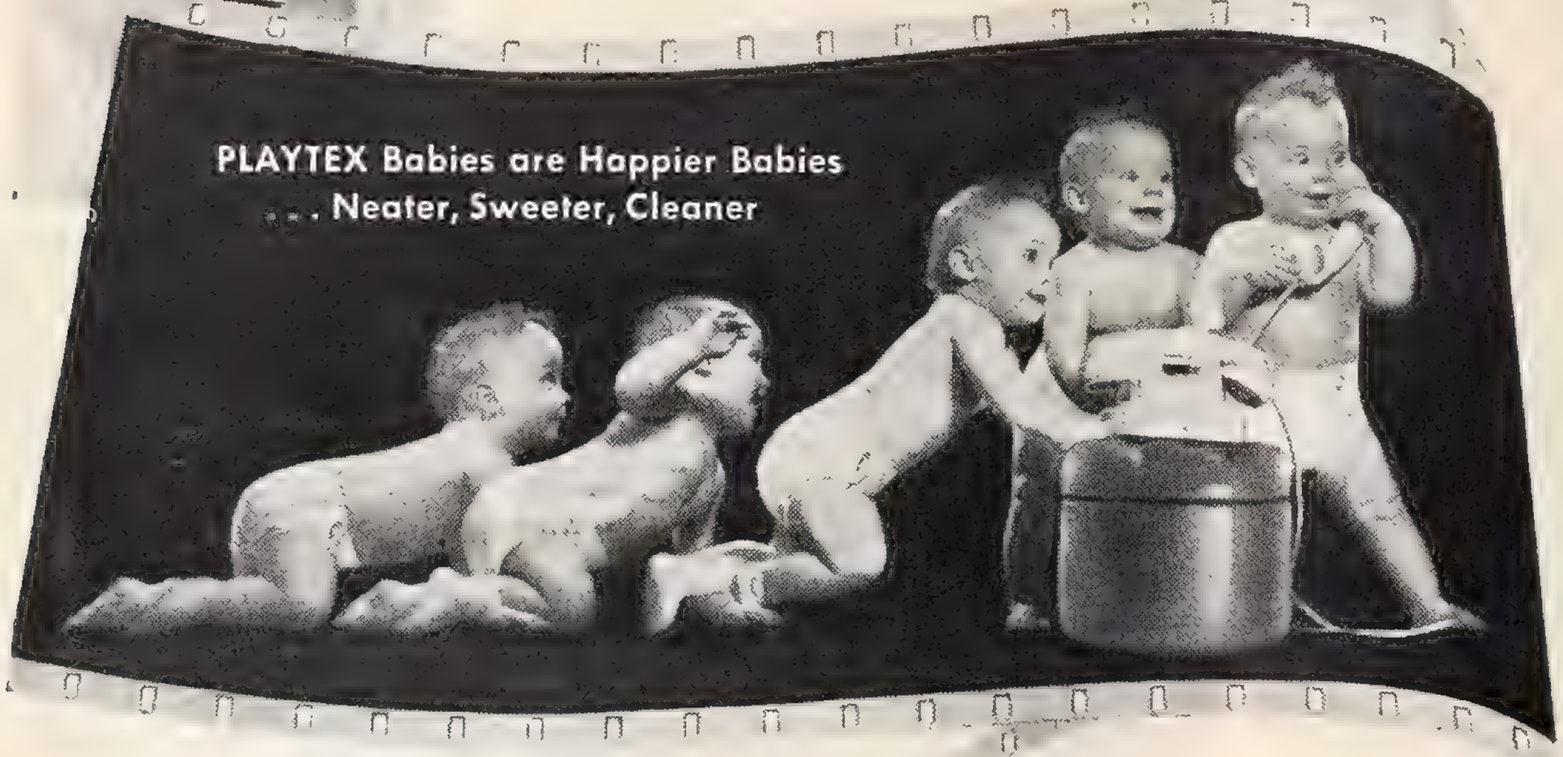
As highwayman Olivier's bride, Dorothy Tutin questions his faithfulness



"For my first born... my first choice is Dryper!" says Patrice Munsel

Glamorous Metropolitan Opera soprano currently starring in United Artists' "MELBA." *Color by Technicolor.* Pictured with her new daughter, Heidi Ann.





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MOVIES

(*Continued from page* 15)

INFERNO

(20TH CENTURY-FOX; TECHNICOLOR, 3-D)

Again, clever use demonstrates that 3-D can greatly heighten the impact of action yarns. Robert Ryan stars in an excellent example of the species. Always an able performer, he's better than ever as a rich man thrown into mortal danger when he breaks a leg while prospecting for manganese. His wife and his wife's lover (Rhonda Fleming and William Lundigan, scoring smartly in unusual roles) abandon him to supposedly certain death in the arid mountain-desert country of the Southwest. But Ryan, heretofore a surly character spoiled by his inherited wealth, summons unsuspected ingenuity and courage in order to survive. The picture switches effectively between his struggles in the awesome scenery of the Mojave Desert and the guilty couple's enjoyment of civilization's comforts, as they plot to mislead search parties. As an old desert rat, Henry Hull's in on the violent ending.

Verdict: Crackerjack 3-D film has you in there pitching with its hero (Family)

PLUNDER OF THE SUN

(WARNERS)

In atmosphere, this mystery yarn recalls the memorable Bogart film "The Maltese Falcon," though in quality it doesn't quite make that league. Stranded in Havana, Glenn Ford agrees to smuggle a small package into Mexico, only to find himself ensnared in a dangerous hunt for lost Zapotecan treasure. Also in the chase are an unctuous fat man (Francis L. Sullivan), his lovely ward (Patricia Medina), a crew-cut menace (Sean McClory). And an alcoholic, man-chasing heiress (Diana Lynn) further complicates matters for Glenn. Events keep moving fast; the characters are both decisive and cryptic; and the locale (Oaxaca, Mexico, where the film was actually shot) is handsomely exotic.

Verdict: Distinctive action yarn with vivid background details (Family)

DANGEROUS CROSSING

(20TH CENTURY-FOX)

Jeanne Crain has a good dramatic role in this mystery set on shipboard. She's an heiress bound on a honeymoon and plunged from happiness into desperation soon after the voyage starts. Her bridegroom, whom she married on brief acquaintance, disappears; no one on the ship ever saw the two together; she's told that she has only a reservation for a single stateroom, under her maiden name. Michael Rennie does a sympathetic job as the ship's doctor, who comes to Jeanne's aid when she momentarily doubts her husband's existence and her own sanity. Carl Betz naturally gets little footage as Jeanne's husband; Marjorie Hoshelle (Mrs. Jeff Chandler) is outstanding in the supporting cast.

Verdict: Neatly worked-out puzzler with steady suspense (Family)

(*Continued on page* 103)



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says Mrs. Amory Carhart, Jr.

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By ERSKINE JOHNSON*

LAUGHING STOCK

Two Hollywood glamour dishes were discussing the marriage of an over-forty movie queen to a handsome actor in his mid-twenties.

"Such an age difference!" purred one. "Fifteen years!"

"Only five, dahlin'," fanged the other. "He aged ten years after the wedding!"

Sid Miller's definition of a genius—someone who can convince his wife she looks fat in a mink coat.

Two movie kiddies passed a street corner where a crowd of people were looking at the eclipse of the sun through smoked glasses. "See," said one, "It's just like father was saying at dinner last night. The public's mad about this three-dimension thing."

Teeing off in an exhibition golf match, Jerry Lewis flipped to the spectators, "Watch carefully now. At no time do my feet leave my body."

Two movie dolls were discussing sleeping pills and one said, "I can't understand why anybody would want to take a sleeping pill."

"Really," snapped the other, "Why should *you* understand, my dear. After all, you *are* a sleeping pill."

A baby grand piano was being delivered to the home of actor Richard Erdman. A couple of neighborhood kids watched the movers for several minutes and then one wide-eyed, "That's a big one—but where's the antenna?"

Ed Wynn's observation: "A parrot is the only one who repeats what he hears in Hollywood without trying to make it a better story."

The guy who marries Marilyn Monroe, says Alan Wilson, doesn't have to worry about being henpecked. She'll never wear the pants.

Bob Hope says he has discouraged marital squabbles in the Hope home by a simple formula—"I lay down the law to my wife but I accept all her amendments."

Comic Jack Kirkwood says he went to a Hollywood party that was so ritzy even the garbage was catered.

Ben Gage startled the audience by chasing a model down the runway while Esther Williams was emceeing a fashion show.

"My wife gave me permission to chase them," Ben finally quipped, "but not to catch them."

Chill Wills on comedy relief in Western movies: "The only way you can be funny in one of those hoss operas is to do a swan dive into a water trough."

**See Erskine Johnson's "Hollywood Reel" on your local TV station*



Bobbi's soft curls make a casual wave like this possible. Notice the easy, natural continental look of this new "Capri" style. No nightly setting necessary.



What a casual, easy livin' look this "Minx" hairdo has . . . thanks to Bobbi! Bobbi Pin-Curl Permanents always give you soft, carefree curls like these.



Only Bobbi is designed to give the natural-looking wave necessary for the casual charm of this "Cotillion." And you get your wave *where* you want it.

NO TIGHT, FUSSY CURLS ON THIS PAGE!

These hairdos were made with Bobbi . . . the special home permanent for casual hair styles



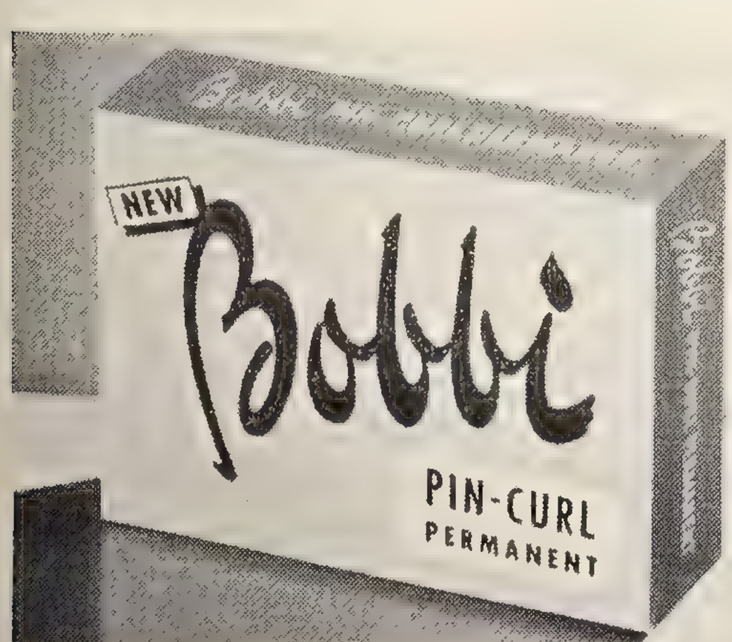
Bobbi is perfect for this casual "Ingenue" hair style, for Bobbi is the permanent *designed* to give soft, natural-looking curls. Easy. No help needed.

Yes, Bobbi Pin-Curl Permanent is *designed* to give you lovelier, softer curls . . . the kind you need for today's casual hairdos. *Never* the tight, fussy curls you get with ordinary home or beauty shop permanents. Immediately after you use Bobbi your hair has the beauty, the body, the soft, lovely look of naturally wavy hair. And *your hair stays* that way — your wave lasts week after week.

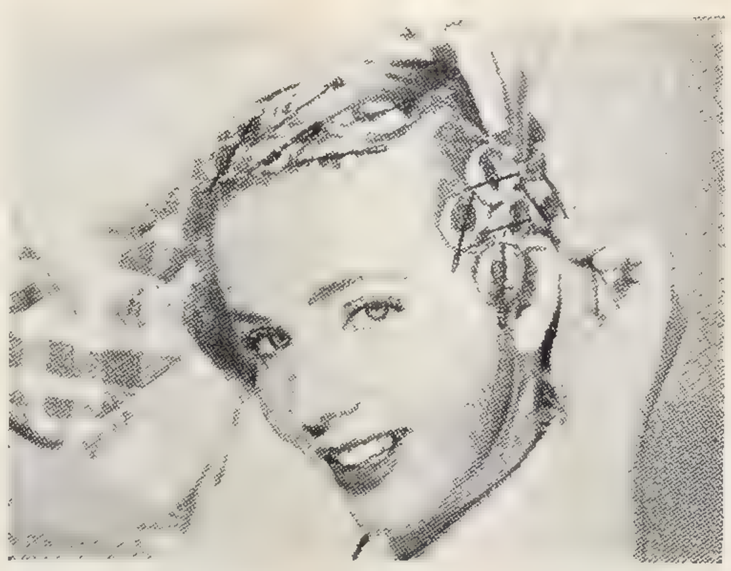
Bobbi's so easy to use, too. *You just put your hair in pin curls.* Then apply Bobbi Creme Oil Lotion. A little later rinse hair with water, let dry, brush out — *and that's all.* No clumsy curlers to use. No help needed.

Ask for Bobbi Pin-Curl Permanent. If you like to be in fashion — if you can make a simple pin curl — you'll love Bobbi.

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Hollywood Whispers

BY FLORABEL MUIR

Film folk have been wondering whether Lana Turner and Lex Barker would get married while in Europe, but recent reports from across the ocean would indicate a cooling off of their hot romance. One of their friends who dined with them in London reports that Lex just sat pouting while Lana appeared bored. The fact that Lana's mother was around, as were Lex's two children and Lana's daughter Cheryl, gave the gathering a domestic look. In a fit of annoyance, Lana is said to have told a friend, "This guy has to go." But Lex isn't a guy who comes or goes on order.



Lana and Lex: Is their romance cooling off?

On the other hand, Arlene Dahl, who used to be Mrs. Lex Barker, and Fernando Lamas, who used to be Lana's best boyfriend, seem to be getting nearer to marriage. When they did "Sangaree" together, Arlene was loud in her praise not only of Fernando as an actor but also as director. She insists that he direct her in films planned by Arlene Dahl Enterprises. When a gal and a fellow click in their working hours, it's a safe bet they'll click at their own fireside as well.

•

Wiseacres are certain the Shelley Winters-Vittorio Gassman marriage won't be a lasting one, but Shelley says they're wrong about it. She did tell a columnist, however, that she couldn't see herself as a wife trailing her husband around. "I've worked too hard to become an established actress to throw it all away," she says. Vittorio has acting interests in Rome and Shelley wants to stick to Hollywood work. And Shelley is crazy about her baby, while Vittorio shows some impatience at her preoccupation with little Vittoria.

•

Greta Peck's postponement of her trip to join Greg in Europe while he works there has cynics believing their marriage is over, although an actual divorce may be put off indefinitely.

LAST WEEK YOU WERE "IT"...NOW IT'S SOMEBODY ELSE!



LISTERINE STOPS BAD BREATH

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You see, Listerine Antiseptic instantly kills millions of germs, including germs that cause the most common type of bad breath . . . the kind that begins when germs start the fermentation of proteins which are always present in the mouth. *And, research shows that your breath stays sweeter longer depending upon the degree to which you reduce germs in the mouth.* Brushing your teeth doesn't give you any such antiseptic protection. Chlorophyll or chewing gums do not kill germs. Listerine Antiseptic does. Use it night and morning, and before any date where you want to be at your best.



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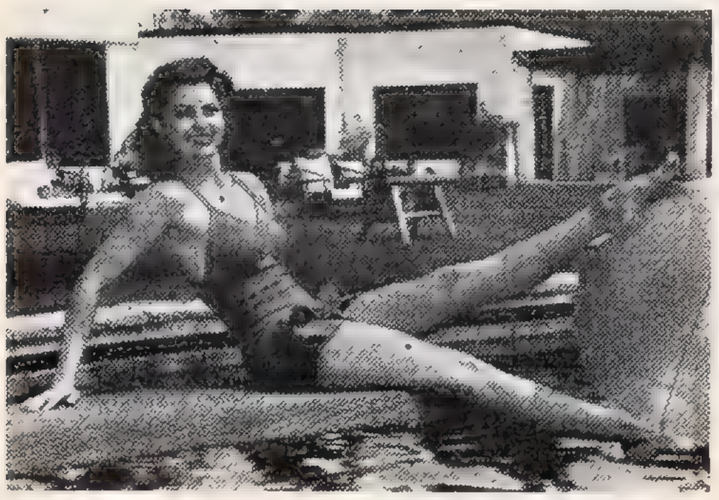


That's Hollywood For You

BY SIDNEY SKOLSKY



Look who's scoffing at legs!



And Cyd Charisse sleeps best when it rains



Her dress is lost without Katie



Love? O'Connor and Erskine

I GUESS JANE POWELL shocked her fans because they expected her always to behave as if she were in a Joe Pasternak musical . . . Sometimes Gloria Grahame can't attend a party because she literally has nothing to wear . . . I'm sure that a few years from now we'll look back at the 3-D advertisements as cornball: "Every girl will feel as if she's in the arms of Robert Mitchum." Hmm . . . José Ferrer and Rosie Clooney are married, but I can't believe it!

Howard Hughes continues to fascinate me . . . Almost every time I pass the closed Trocadero on the Strip, I yearn for the good old nights at the Troc . . . Ask an actress her age and nine times out of ten she'll guess it wrong . . . "Return to Paradise" proves that all Roberta Haynes needs to be a star are the right roles . . . "The average man is more interested in a woman who is interested in him than he is in a woman—any woman—with beautiful legs." Know who said that? None other than Marlene "Legs" Dietrich.

Make what you will of it, but Jean Simmons told me that when she was single she used to sleep in pajamas, but since marriage she sleeps in nightgowns . . . Heard in the hall at M-G-M, an executive shouting to his secretary: "Where's that list of people I call by their first names?" . . . Corinne Calvet about a certain person: "Her language is foul. She uses three-letter words all the time" . . . Rita Hayworth's been well described as a lazy girl who likes to work.

When Kathryn Grayson takes off her dress, the dress looks plenty empty . . . I feel I can't go wrong with a Hepburn picture because I like both Katharine and Audrey . . . Romance is certainly going out of going to the movies. People don't hold hands in theatres any more. They're too busy eating popcorn and candy . . . Joan Crawford has a certain elegance about her now that makes it hard to believe her as a poor girl . . I have a suspicion that Guy Madison would love to act sophisticated . . . I know it's difficult to believe, but Betty Grable doesn't know many movie stars. She has never met Clark Gable, for example, or Ava Gardner or Lana Turner.

Virgin proves to be a virgin word for the screen, and people are flocking to "The Moon Is Blue" to hear it . . . I believe the most under-rated director in town is Vincente Minnelli, whose last two pictures were "The Bad and the Beautiful," and "The Band Wagon." His secret is taste . . . Cyd Charisse sleeps best when it's raining . . . Zsa Zsa Gabor, talking about a European actress she's supposedly fond of: "She keeps quiet about her age, but the years tell on her." . . . Elaine Stewart's slacks must be tailored to measure. No sags or bags for her! . . . Janet Leigh loves to talk and I love to listen to her talk.

Esther Williams and her Ben can tumble right out of bed into their swimming pool, if they care to . . . Beverly Drive shows signs of becoming like Hollywood Boulevard, which has become like Forty-Second Street, which went Coney Island . . . "Sometimes when I get up at five-thirty to go to work," says Susan Hayward, "I think it would be nice to have an oil well going for me. I understand they don't mind a bit." . . . Errol Flynn is getting cynical. He claims: "A pessimist is a man who thinks all women are wicked; an optimist is one who merely hopes so."

Girls on any beach reveal more than Lili St. Cyr does in "Son of Sinbad" . . . When Marie Wilson's husband asked her if she wanted to see "Shane," she asked, "In what?" . . . I'm a Clark Gable rooter from 'way back. No one else on the screen can hold a woman with the authority Gable does . . . Terry Moore is enthusiastic about whatever she is doing—acting or kissing.

I think more of Donald O'Connor since he started going with Marilyn Erskine . . . Take a tip: Marilyn Monroe has two song hits in "River of No Return." Wait'll you hear The Monroe sing "I'm Gonna File My Claim" and "Down in the Meadow." The end! . . . I know that the Johnson Office objected to a bedroom scene in "Executive Suite" in which Shelley Winters, wearing a negligee, has some racy dialogue with Fredric March. The censors finally okayed the scene—same negligee, same dialogue—if it were played in the kitchen instead of the bedroom. That's Hollywood for you!

Magic control for those "Calorie-Curves"!



Imagine! Hidden "finger" panels *plus* new non-roll top that slim, firm and *control* you without a single seam, stitch, bone or stay!



Just as the hands of a sculptor fashion beautiful contours—so the invisible "fingers" of Magic-Controller smooth and mold *your* figure and control those "Calorie-Curves."

Introducing

Newest Playtex® Magic-Controller... (FABRIC LINED)

The Panty Girdle with Garters



The latest Playtex advance. Playtex Magic-Controller Panty Girdle with 4 detachable, adjustable garters!

The magic starts at the top, making your waistline smaller, higher. Hidden "finger" panels support you naturally from waist to thigh . . . control those "Calorie-Curves" as never before! All without a seam, stitch, bone or stay! From new non-roll top to garter tab, Playtex Magic-Controller is all latex, one piece and wonderful! It washes in seconds and you can practically *watch* it dry! Whether you wear the smallest size or the largest—*you'll think you've lost a full size!*



Feel that soft-as-a-cloud fabric lining —see the lovely textured latex outside.



Playtex Magic-Controller* Panty Girdle
with 4 detachable, adjustable garters.

Look for Playtex Magic-Controller in this newest SLIM Playtex tube. At department stores, specialty shops everywhere, **$7.95**

Fabric Lined PLAYTEX GIRDLES from **$4.95**
FAMOUS PLAYTEX GIRDLES from **$3.50**

Extra-large sizes slightly higher.

Playtex . . . known everywhere as the girdle in the SLIM tube.

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Hollywood Party Line

BY EDITH GWYNN

THIS HAS BEEN A MONTH of "first times" in one sense or another—and though no world-shakers, they sure were plenty of fun. The first "first" was a rip-roarin' Buckskin Premiere of "The Charge at Feather River." Not only was it the first big 3-D Western, but it *definitely* marked Guy Madison's return as a screen star in the complete sense. He already had a terrific following with his "Wild Bill Hickok" radio and TV series, and when he rode to the preem astride his white horse, and in full "regalia," the whoops of the fans proved this "Guy" is *swoon* stuff, too!

Most everyone was told to and did turn up for the show in Western garb—after getting invitations delivered personally by full-blooded Indians in native costumes. Even Jack Warner, head of the studio that made the picture, arrived all rigged out and armed to the teeth as a U.S. marshal. Yvonne De Carlo and Joan Weldon came as dance-hall gals. Some starlets wore cowgirl outfits. Loudspeakers blared out recorded Indian war cries and the beat of the tom-toms gave the sidewalk snoopers lots of rhythm as they peered at arriving celebs.

James Brown, Andy Devine (Guy's sidekick), Donna Lee Hickey (who has been tentatively named May Wynn for her top role in "The Caine Mutiny"), Gene Barry, Kathleen Hughes and others arrived in an old stagecoach. Cameron Mitchell hardly recognizable with his beard, Rory Calhoun and Lita Baron, Tab Hunter, Chuck Connors, Maureen O'Hara, and many more.

Joanne Gilbert gave her very first "real party" in Hollywood when she took over the Champagne Room to cocktail for the cast she'd just finished working with in "Red Garters," and also a bunch of her friends. Joanne's date was Danny Arnold; Dawn Addams twoed with Tab Hunter. Suzan Ball was there on crutches; Shelley Winters, on a diet, was watched by Vittorio Gassman, who sipped and supped.

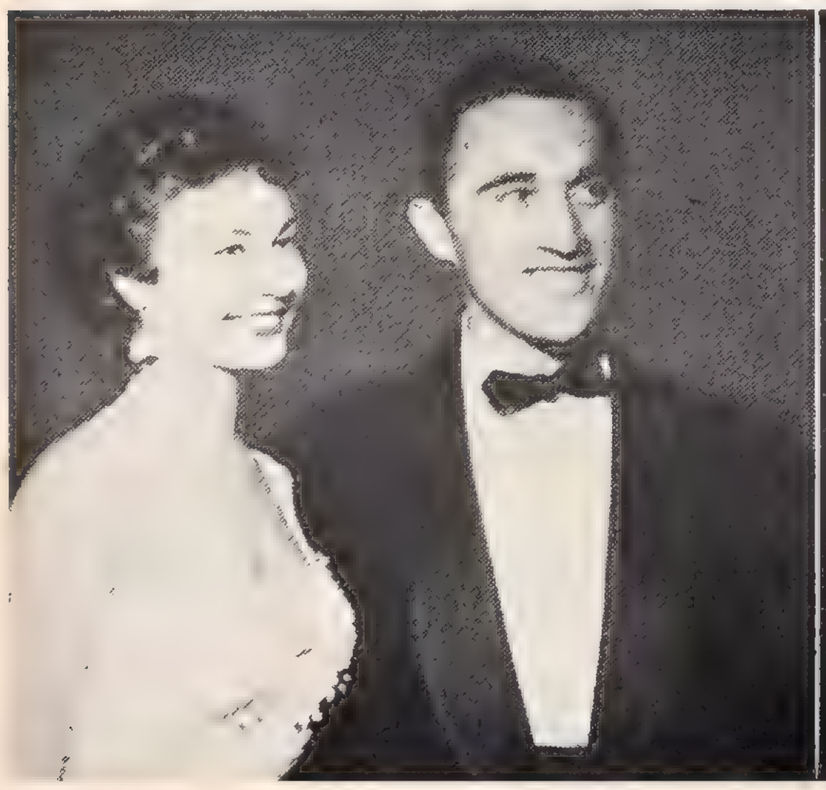
Another first—well sort of—was the preem in Beverly Hills of "Stalag 17." And Beverly Hills is a place where such goings on *don't* go on! And for this Prisoners of War story, it surely was the first time a group of real former PW's were gathered and "escorted" to the theatre by femme stars like Rosemary Clooney, Jan Sterling, Pat Crowley. Rosie Clooney had become José Ferrer's bride just a couple of days before, but she was keeping a promise to her brother, Nicky, that she'd be on hand.

Saw lovebirds Marilyn Erskine and Donald O'Connor. Marilyn in fluffy white topped by a white ermine stole. Jane Powell and Gene Nelson got a big cheer from the fans outside—which surprised the scribes who've had some mighty hectic "pan mail" concerning them. Joan Crawford, in pale blue with an all-over design of white, was with Cesar Romero. Star Bill Holden came with his ever-lovin' Brenda Marshall, natch! Vera-Ellen was back with blond Russ Severin, Dick Anderson with Barbara Warner, Mitzi Gaynor with time-and-again date Jack Bean.

Terry Moore looked like a livin' doll at the huge soiree the Charlie Morrisons tossed for the Nat Herzfelds. Sun-tanned Terry was in a cocktail-length, strapless dress of rose-beige silk, slim skirted. At first glance it seemed the dress had no back at all! But actually, it was laced, criss-cross and corset-fashion with narrow strips of the silk from the waistline up and from side to side! Debbie Reynolds was in the "doll division" also—in a dress of blue. Seems to be her favorite color. Debbie was with Hugh O'Brian, who'd grown a fantastic head of hair and a huge mustache for a new picture. He was ribbed all evening.

"Bathing" in champagne in a room which was a bower of white flowers, Rhonda Fleming, her red tresses set off by a stark white, sheath-type lace dress; Huntington Hartford; Susan Zanuck with Jay Robinson; Craig Hill with Molly Dunne; Xavier Cugat and Abbe Lane (she'd forgotten some of her petticoats and kept saying, "Don't let me stand in front *of any lights!"); Elaine Stewart and John Grant.*

And here is a dinner party that *must* have been a first for the Cornel Wildes, Mel Ferrer and others who attended it at Marrakech, North Africa, while shooting "Saadia." An official of the city tendered them a feast and here's Mel's description: "For the main course, you reach inside an entire barbecued lamb and tear off whatever you want. This is topped off with milk and almonds. Next, *whole* doves baked in pastry!" Wanna try *that* on the neighbors?



Mitzi Gaynor and Jack Bean party, preem and date



A full-blooded Indian invited the Calhouns



No food for Shell with husband, Vittorio, about

THE BOLDEST BOOK OF OUR TIME...

Honestly, Fearlessly
On The Screen!

"There was one thing he wouldn't do...even for a woman!"



BURT LANCASTER MONTGOMERY CLIFT

"Prew was a hardhead, ..the tougher it got, the better he liked it!"

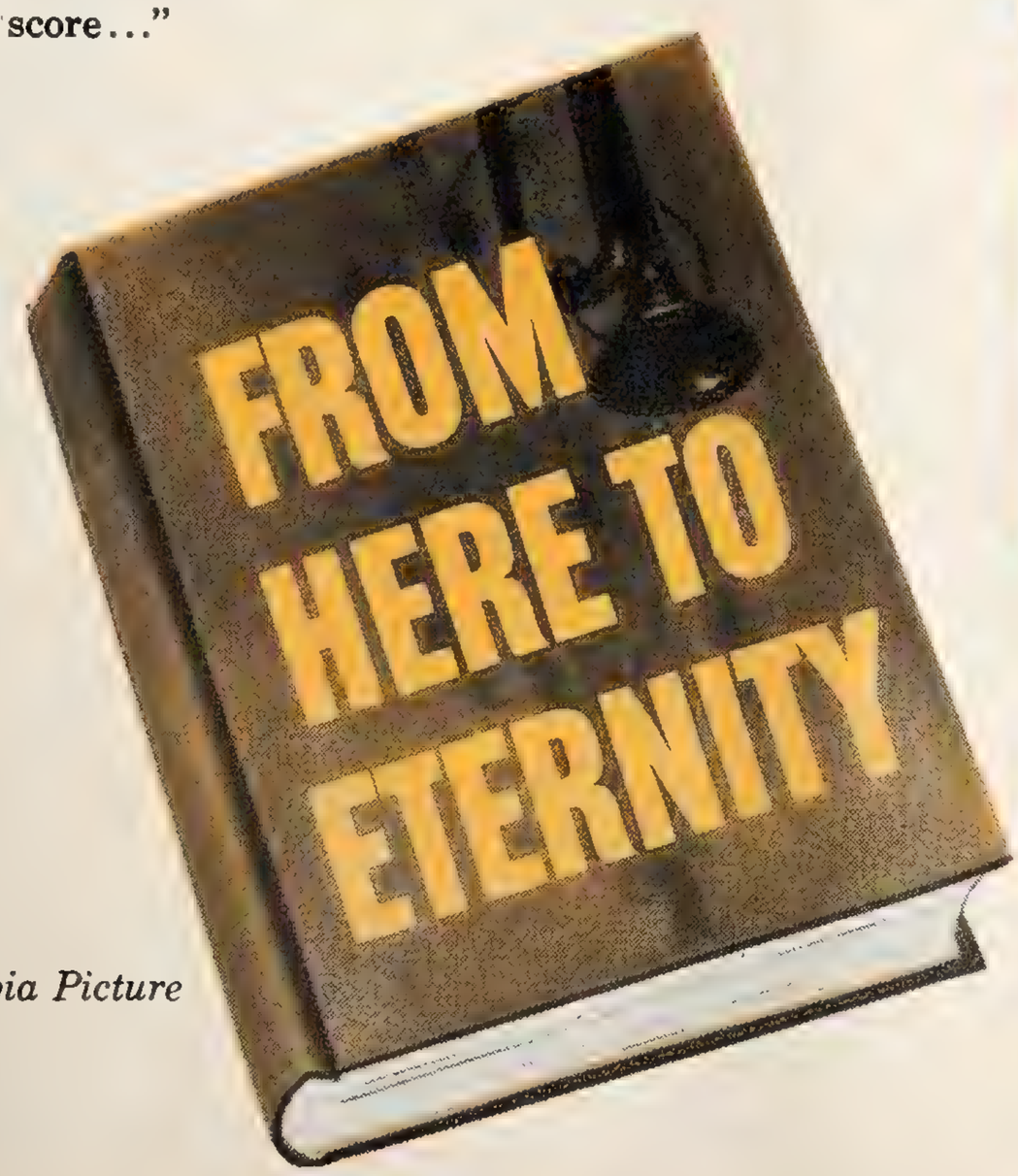


DEBORAH KERR FRANK SINATRA



"He's such a comical little runt. He makes me want to cry while I'm laughin' at him..."

"Her and them sweaters. Looks coldern' an iceberg, but I know who taught her the score..."



DONNA REED



"Sure, she's nice to him. She's nice to all the boys...".

A Columbia Picture

Screen Play by DANIEL TARADASH • Based upon the novel by JAMES JONES
Produced by BUDDY ADLER • Directed by FRED ZINNEMANN

They dropped in to Mocambo—and out of this world. It was our photographer's cue to start shooting

HELLO, YOUNG LOVERS





For a long time now, Hollywood has been waiting for Aldo Ray and Jeff Donnell to set *the* date. But not only won't they commit themselves on *when* they're going to get married, these days they're not even saying for sure that they *will.*

But as Photographer Jack Albin said, when he caught them in this exclusive series of shots at Mocambo late one night, "Sometimes a picture's worth a thousand words." And no matter how much Jeff and Aldo might like to deny that they're serious about each other, here's sure proof. These two are telling the world that they're in love!

Thrilling Beauty News *for users of* Liquid Shampoos!



MARILYN MONROE says, "Yes, I use Lustre-Creme Shampoo." When America's most glamorous women use Lustre-Creme Shampoo, shouldn't it be *your* choice above all others, too?

Now! Lustre-Creme Shampoo *also in* New Lotion Form!



NEVER BEFORE—a liquid shampoo like this! Lustre-Creme Shampoo in new Lotion Form is much more than just another shampoo that pours. It's a *new* creamy lotion, a fragrant, satiny, easier-to-use lotion, that brings *Lustre-Creme glamour* to your hair with every heavenly shampoo!

VOTED "BEST" IN DRAMATIC USE-TESTS! Lustre-Creme Shampoo in new Lotion Form was tested against 4 leading liquid and lotion shampoos . . . all unlabeled. And *3 out of every 5 women preferred Lustre-Creme* in new Lotion Form over each competing shampoo tested—for these important reasons:

- Lather foams more quickly!
- Easier to rinse away!
- Cleans hair and scalp better!
- Leaves hair more shining!
- Does not dry or dull the hair!
- Leaves hair easier to manage!
- Hair has better fragrance!
- More economical to use!

Prove it to Yourself...

Lustre-Creme in new Lotion Form is the best liquid shampoo yet!



Famous Cream Form in jars or tubes, 27¢ to $1. (*Big economy size, $2.*)

New Lotion Form in handy bottles, 30¢ to $1.

POUR IT ON—OR CREAM IT ON! In Cream Form, Lustre-Creme is America's favorite cream shampoo. And all its beauty-bringing qualities are in the new Lotion Form. Whichever form *you* prefer, lanolin-blessed Lustre-Creme leaves your hair shining-clean, eager to wave, never dull or dry.



Why husbands love wives

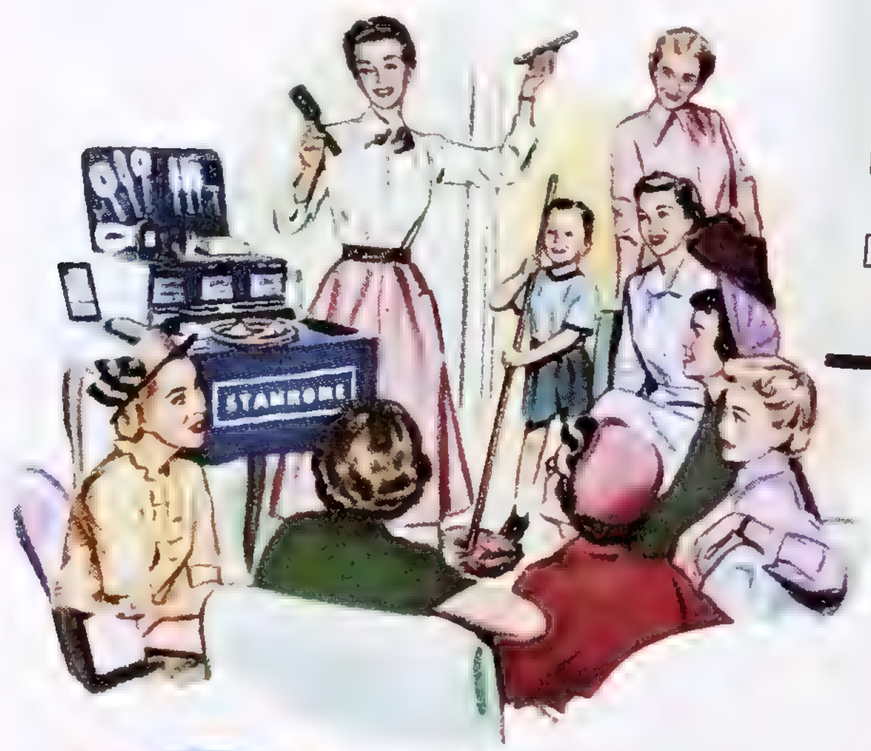
TO SHOP AT STANLEY HOSTESS PARTIES



Husbands like to come home to wives who are not all fagged out from housework. That's why so many husbands encourage wives to shop at Stanley Hostess Parties for the many wonderful products Stanley provides to save time and work in housekeeping. Dusters, Mops, Brooms, Brushes, Waxes, Polishes, Cleaning Chemicals, as well as a wealth of attractive items to improve personal grooming.

Be sure you have these and other work-savers FEATURED AT STANLEY PARTIES

- ☐ AMAZO MOP — Extremely absorbent.
- ☐ FURNITURE CREAM — Super quality.
- ☐ WINDOW CLEAN — Cleans quicker, better.
- ☐ E-Z CLEANER — Keeps woodwork spotless.
- ☐ E-Z GLOW WAX — To keep floors beautiful.
- ☐ FLOOR CLEANER and Wax Remover.
- ☐ TAN SWIVEL MOP — To keep floors dustless.
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BY MIKE CONNOLLY

Impertinent Interview



Anne Baxter: The lonely one

"Why are you crying, Anne?"

Anne Baxter and I were sitting on the terrace of the Carlton Hotel in Cannes, on the French Riviera, sipping *aperitifs* and watching some U.S. battleships floating proudly on the blue, blue Mediterranean. Suddenly a few strains of violin music came floating across to us and an Italian tenor sang a popular Neapolitan tune called "Ungrateful Heart." And Anne began to cry.

She shook her head sadly as I asked the question. And I thought, "Hmm—ungrateful heart. Do those tears mean she's sorry she left John Hodiak?" I put my thought into words.

"Listen," Anne said, "he's singing about a girl named Catari—that's Katrina—and how madly in love he is with her—and, oh, can't you see?"

And then I knew why the tears. Anne was lonesome for her three-year-old daughter, Katrina, still in Hollywood then, but due to join her later.

"But what about you and John?" I wanted to try to get an answer. Again she shook her head. But her gesture and her sad, sad eyes made it clear that these two will never hit it off again.

"If you're sure you'll never go back to John, do you think you'll marry someone else soon?"

"I certainly can't say yes. And I don't think it's fair to myself to say no."

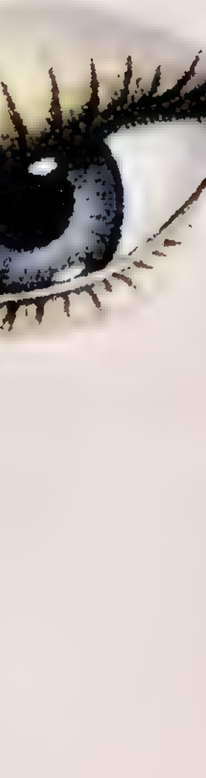
Her answer was evasive, but I don't believe it was deliberately so. It's just that her heart is too unsettled to be seeking a new love. I, for one, feel that there will be numerous romances before she dons a wedding band again.

Anne wasn't dating when we were in Cannes . . . and not because she couldn't have. Men clustered about her. But she wasn't ready. Not yet.

Yes, she cried that day. But this girl isn't running away from anything. She's moving steadily forward—toward a better life for herself and for Katrina.







NEW TANGEE looks lovelier...feels lovelier...

and it STAYS PUT!

Instantly your lips feel soft, fresh, youthful because Tangee is extra rich in lanolin . . . base of the most costly cosmetic creams. No harsh chemicals to dry or irritate your lips . . . and so easy to apply.

For hours and hours and hours that fresh look STAYS PUT . . . thanks to Tangee's new miracle ingredient, Permachrome! In 9 thrilling new shades— from fabulous Pinks to the most glorious Reds.

NO MATTER HOW MUCH YOU PAY,
YOU CANNOT BUY A FINER LIPSTICK THAN
NEW COLOR-TRUE

Tangee
LIPSTICK

WITH PERMACHROME—EXTRA-RICH IN LANOLIN



NEW MIRACLE COSMETIC!

Loveliness glows beneath your fingertips as you touch Tangee's new liquid cream base to your skin. Never masklike or greasy, Miracle Make-Up by Tangee keeps powder on amazingly long. Six basic shades . . . one will really seem custom-made for you.

Prell SHAMPOO

LEAVES HAIR 'Radiantly Alive'



Created by Procter & Gamble

. . . SOFT, SMOOTH, YOUNGER LOOKING!



Try thrilling Prell just once and you'll fall in love *forever!* That's because Prell does such wondrous things for your hair . . . leaves it angel-soft and smooth as satin . . . gleaming with a young-looking, exquisite radiance you never knew it had!
Yes, *radiance comparison tests* prove Prell leaves your hair gloriously, "radiantly alive"—more radiant than any leading cream or soap shampoo! You'll love Prell's emerald-clear form, too—it's wonderfully *different!* So easy to use—no spill, drip, or bottle to break. So economical—no waste. So handy at home or traveling. Try marvelous Prell *this very night*—you'll *love* it!

BEAUTY MIRACLE FOR YOUNGER-LOOKING HAIR!

BY PHYLLIS TOWNSEND

RING AROUND ROSIE



Will they will? Or will they won't? For months that had been the chief question every time the names Rosemary Clooney and José Ferrer came into the conversation. And they came into the conversation often—wherever Hollywood, Broadway and Tinpan Alley personalities stopped for a chat.

And then suddenly—whammo!—Rosie and José were married. And nobody had to speculate any more.

On July 13, just a week after José's second wife, Phyllis Hill, divorced him in Juarez, Mexico, he and Rosemary said their "I do's" in a judge's chambers in Durant, Oklahoma.

Like everything else these two do, their marriage had to be crammed into an already over-crammed schedule. José was singing the lead in the musical, "Kiss Me Kate," in Dallas, Texas, and Rosie had rushed down from Hollywood to see his opening after having finished work on Paramount's "Red Garters." They made up their minds, drove the ninety-six miles from Dallas to Durant, and that was all there was in the way of a wedding trip.

Honeymoon? No time for that! They had to hurry back to Dallas in time for José's curtain. And they had other obligations. Their first as Mr. and Mrs.—on their own wedding day (*Continued on page* 106)

Rosie and José couldn't find time for a honeymoon. They had so many other things to do!

INSIDE STUFF

CAL YORK'S GOSSIP OF HOLLYWOOD



Careers keep them apart but love holds them together. Jeff Hunter had to leave Barbara for a studio-sponsored PA tour to China

False Impressions: After endless tests, they finally selected a long page-boy wig with bangs for Robert Wagner to wear as "Prince Valiant." Kids Bob, "All the others made me look like—Alexis Smith!" . . . Robert Taylor's red eyes and sneezing fits on the "Knights of the Round Table" set had his London studio losing its mind. The second he stopped working he was fine again. Finally, they discovered Bob was allergic to his *Sir Launcelot* wig, so they hurriedly made him a new one out of synthetic hair! . . . A package addressed to D. Day was delivered to D. Day. It was supposed to go to Doris, however, and Dennis received it! The contents? Pink lingerie!

Heart Throbs: Donald O'Connor's wearing a wide happy smile again. Petite Marilyn Erskine is the reason and she's a good match for our boy in the talent, wit and charm department. Marilyn can cook too! . . . Scott Brady and Elaine Stewart yakking it up at a Ciro's table for two, printed this sign on the back of a menu and propped it up against a sugar bowl: "This *isn't* a romance, but—we like it—we like it!" . . . Tab Hunter confessing to his pals that he hocked everything but his new convertible to fly to Dallas State Fair and see Debbie Reynolds in her stage production of "Best Foot Forward." . . . Yvonne DeCarlo and Turhan Bey have rekindled their romance into a feeble flame! . . . The new craze to wear no lipstick has been taken up by Gene



Ortiz

Tierney in Paris. Needless to say, Prince Aly Khan prefers it.

The Month in Hollywood: Obliging Marilyn Monroe and Jane Russell wore plunging necklines when they leaned *way* down to put their signatures, hand and footprints in the forecourt of Grauman's Chinese Theatre . . . Deserving news that Mrs. Spencer Tracy was named "Woman of the Year" for her untiring efforts in behalf of deaf children . . . (*Continued on page* 98)



When Irish eyes are smiling you can be sure it's Ann Blyth and her doctor, Jim McNulty, back with that honeymoon glow!

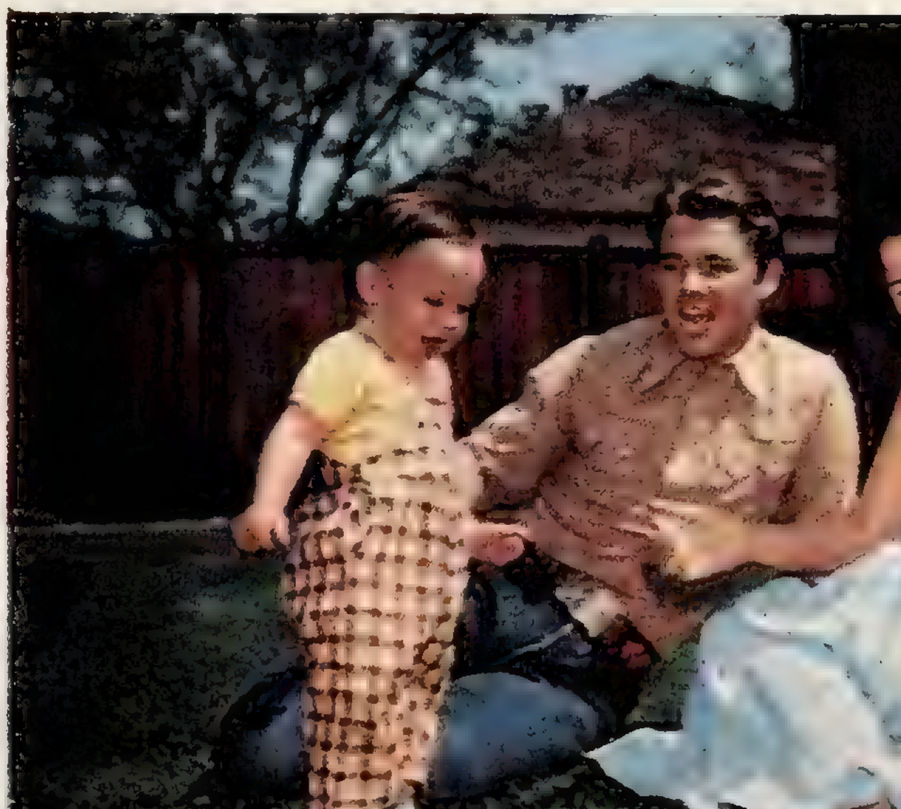


Gerenghty

Paulette Goddard, out of films too long, jumped right back in—to three: "Charge of the Lancers," "Sins of Jezebel" and "Vice Squad"



Audrey Dalton and UCLA student Jim Brown kept a secret five months —they wed January 1



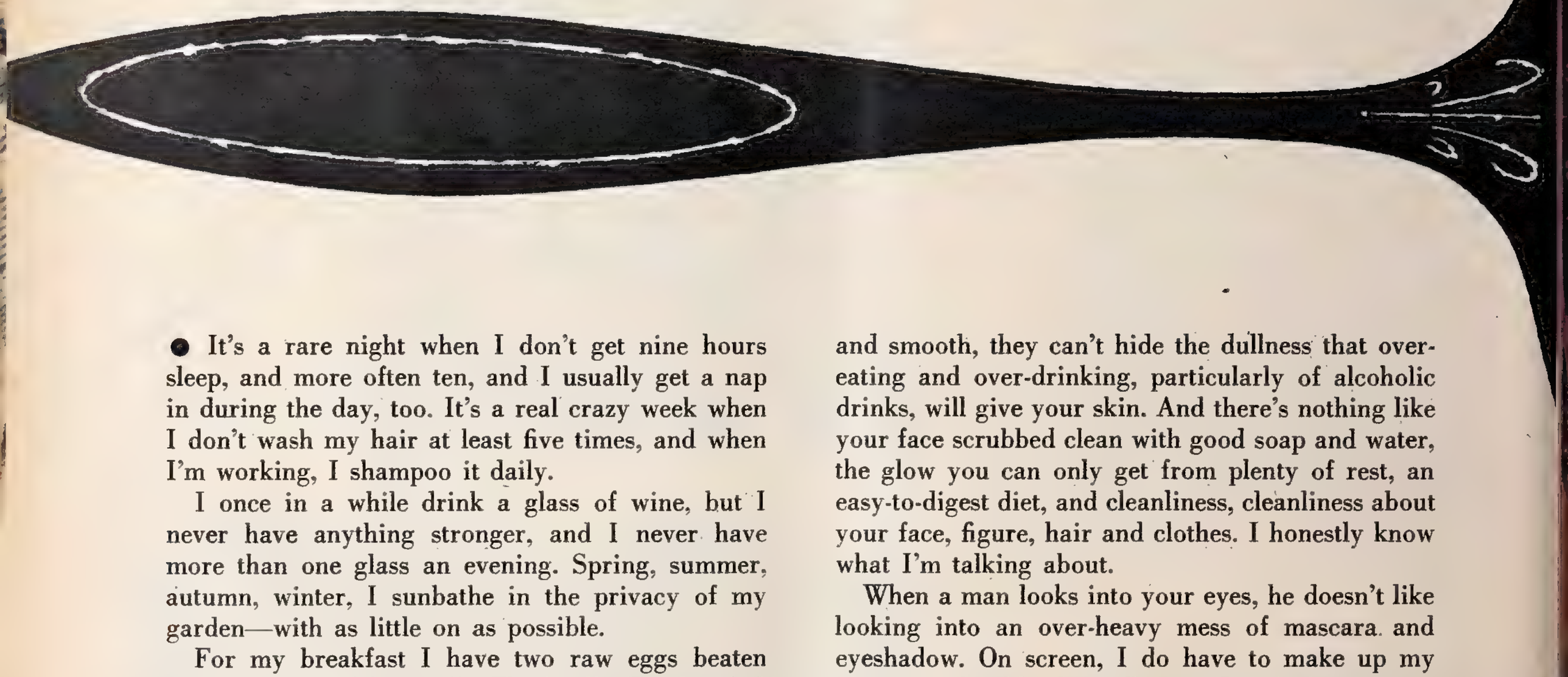
Audie, with Terry, Pamela, has a "natural" in next role—he'll play own life story

Ortiz

I think the more completely
natural your beauty
appears to a man, the more
he responds to it

MY BEAUTY SECRETS

BY MARILYN MONROE



● It's a rare night when I don't get nine hours sleep, and more often ten, and I usually get a nap in during the day, too. It's a real crazy week when I don't wash my hair at least five times, and when I'm working, I shampoo it daily.

I once in a while drink a glass of wine, but I never have anything stronger, and I never have more than one glass an evening. Spring, summer, autumn, winter, I sunbathe in the privacy of my garden—with as little on as possible.

For my breakfast I have two raw eggs beaten up in a glass of hot milk. That's all. For lunch I have a green salad, sometimes with a little chicken shredded in it, or tongue, and a light French dressing. For dinner I have a small, rare steak or a couple of small, rare lamb chops and one green vegetable. I never eat desserts.

I get letters asking me how I keep my skin so clear, and I'm sure many of the girls who write me expect I'll come up with some name of a miracle cream or lotion. Well, let me tell you that while cream and lotion can keep your complexion soft and smooth, they can't hide the dullness that over-eating and over-drinking, particularly of alcoholic drinks, will give your skin. And there's nothing like your face scrubbed clean with good soap and water, the glow you can only get from plenty of rest, an easy-to-digest diet, and cleanliness, cleanliness about your face, figure, hair and clothes. I honestly know what I'm talking about.

When a man looks into your eyes, he doesn't like looking into an over-heavy mess of mascara and eyeshadow. On screen, I do have to make up my eyes considerably, but offscreen I use eye make-up so that it looks completely natural. Following the same principle, I use natural-colored fingernail polish, but I do use bright red toenail polish. And I use toilet water, lavishly.

Subtlety, that's what. Men like sweet scents, I believe, but they don't like to be so overwhelmed by a perfume that instead of thinking of you, they are thinking "What's that she's wearing?" Personally, I like to seek out a fragrance that isn't too popular but which is (*Continued on page* 76)



Photo by
Kornman

Drawing by
Hampson



With her blinding diamond ring and her shocking pink bedroom, Debra's a new gal

• Can a virtuous innocent play a bad girl? Or to use a more familiar simile, can a leopard change its spots? And to get right down to cases, can professional sweet girls like Debra Paget, Jeanne Crain, Mitzi Gaynor, Pier Angeli, Piper Laurie, Janie Powell, Deborah Kerr, yes, and even Margaret O'Brien, kick over the traces and emerge as scintillating sexpots? The answer is a big passionate *yes!*

I thought I was seeing and hearing double yesterday in the Twentieth Century-Fox Cafe. Debra Paget was lunching with her younger sister, Lisa Gaye—and don't be thrown by the difference in name. Everyone in Debra's family has a different last monicker, including her parents! But now I'm concerned with the difference in Debbie. Her hair was bright brash yellow. Her lips were made up to achieve a provocative pout. And the girl who boasted barely a few months ago that she had never been kissed, was flaunting a blinding five and a half carat diamond ring on her engagement finger, and sighing sexily, "I'm so happy."

Well, there's nothing extraordinary in having a ring—if the guy who gave it to you intends to marry you. But Debbie, who was never mysterious before, went into a double-talking routine of "Maybe we will and maybe we won't. And I can't tell you his name but he's wonderful and I'm *so happy.*" Now I've been around this neck of the woods for some considerable time and it seems to me that when a gal won't talk, it means there is something to hide. I hope in Debra's case she'll have her ring and the man, too. (*Continued on page* 113)

OFF WITH THAT "LADY" LABEL!

BY

SHEILAH GRAHAM





Look what's happening to some of the nicest girls in Hollywood. It's proof that dignity has nothing to do with "It"

It'll be tough to recognize the new Deborah Kerr you'll see in "From Here to Eternity"



"Mmm," is the good word, since Mitzi Gaynor gave up sweetness for socko sophistication



If Piper Laurie has turned into a spitfire, Len Goldstein still seems able to tame her

There's no room for inhibitions in Jeanne Crain's remodeling program!





Here is the true picture of the man who has twice failed to find the happiness he needs

BY GEORGE ARMSTRONG

THE STORY JOHN WAYNE HAS NEVER TOLD

● It was one of those hot, muggy days of early summer. Despite the heat, one of the chambers occupied by the Superior Court of the County of Los Angeles was filled to capacity. The case being tried was listed in the legal record as Wayne vs. Wayne, a hearing for temporary alimony and other issues concerned with an eventual cross-filed separate maintenance and divorce action to be contested at a later date.

The principals in the proceedings were (1) a tall, attractive brunette woman in her mid-thirties named Esperanza Baur Wayne and (2) a massive hulk of a man well-known throughout all of the world as John Wayne, movie hero extraordinary and the idol of millions of lovers of reckless adventure.

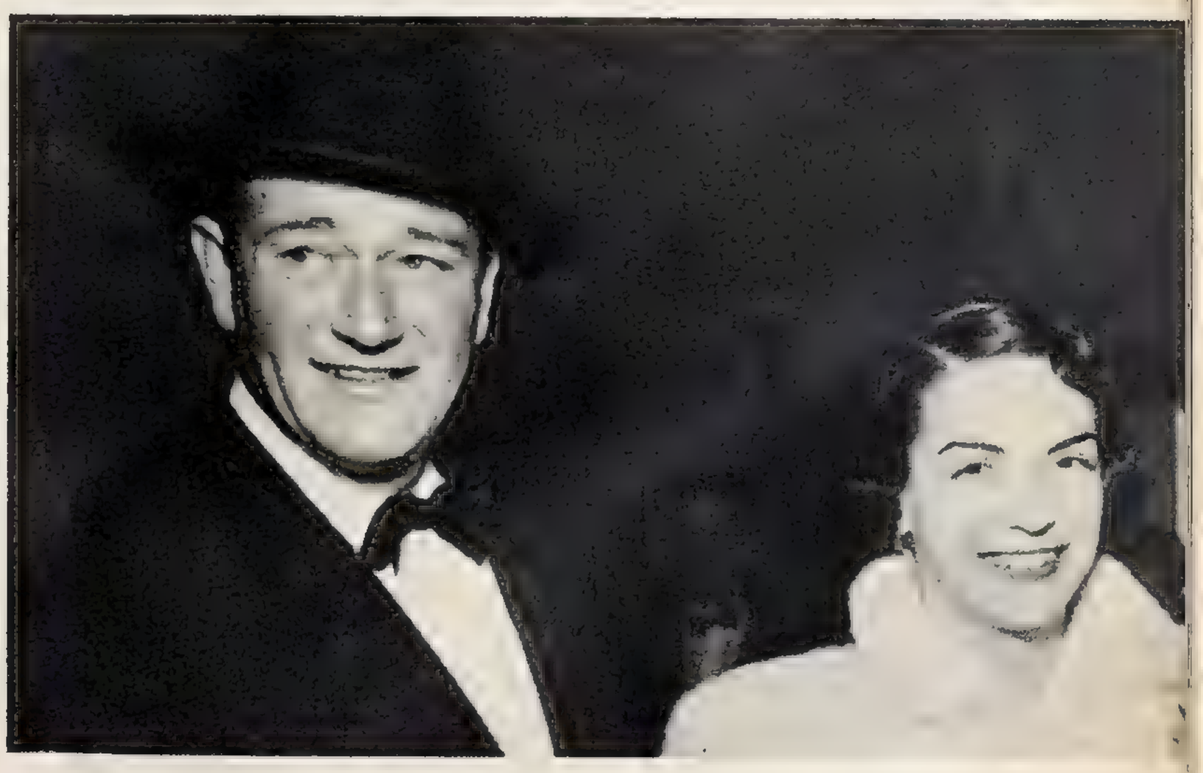
The leading characters would no doubt have been enough to guarantee S.R.O., but the details of the litigation were of such an astonishing nature that they alone would have filled a courtroom even if the litigants had been just plain Mr. and Mrs. Smith.

You read the facts in the papers at the time, of course. Mrs. Wayne wanted $9,000 a month to keep eating and content until she came back to court for final action. She also wanted a fee of $40,000 for her lawyers—and an additional $20,000 for private detectives to keep an eye on her husband.

For twelve days Mrs. Wayne and her counsel spoke of derelictions and rights, at each day's end piling another monetary (*Continued on page* 78)



A new romance? Neither John nor Pilar Palette will say



Afraid of loneliness, John hung on to marriage with Chata

Color portrait by Bachrach

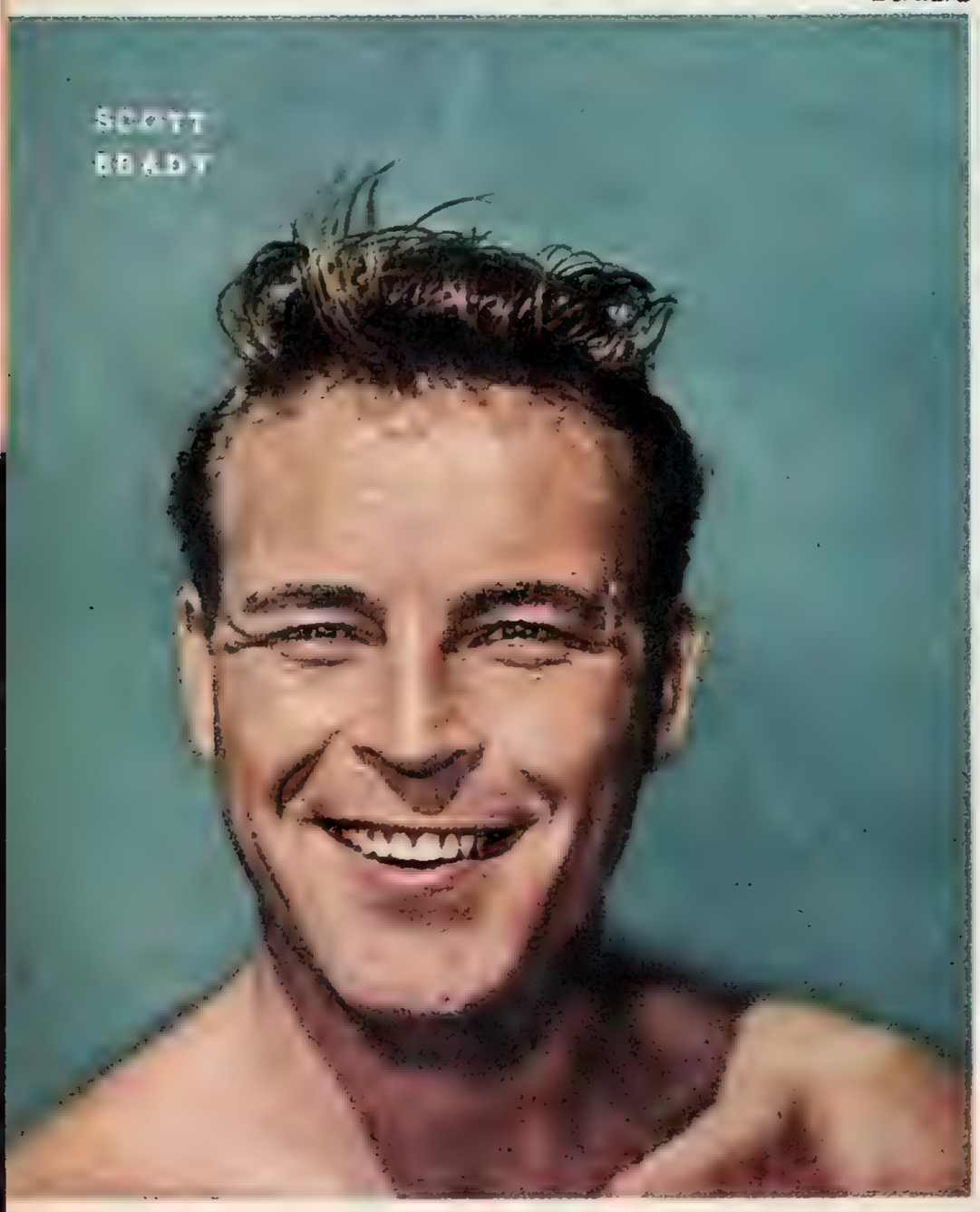
These Hollywood men of muscle

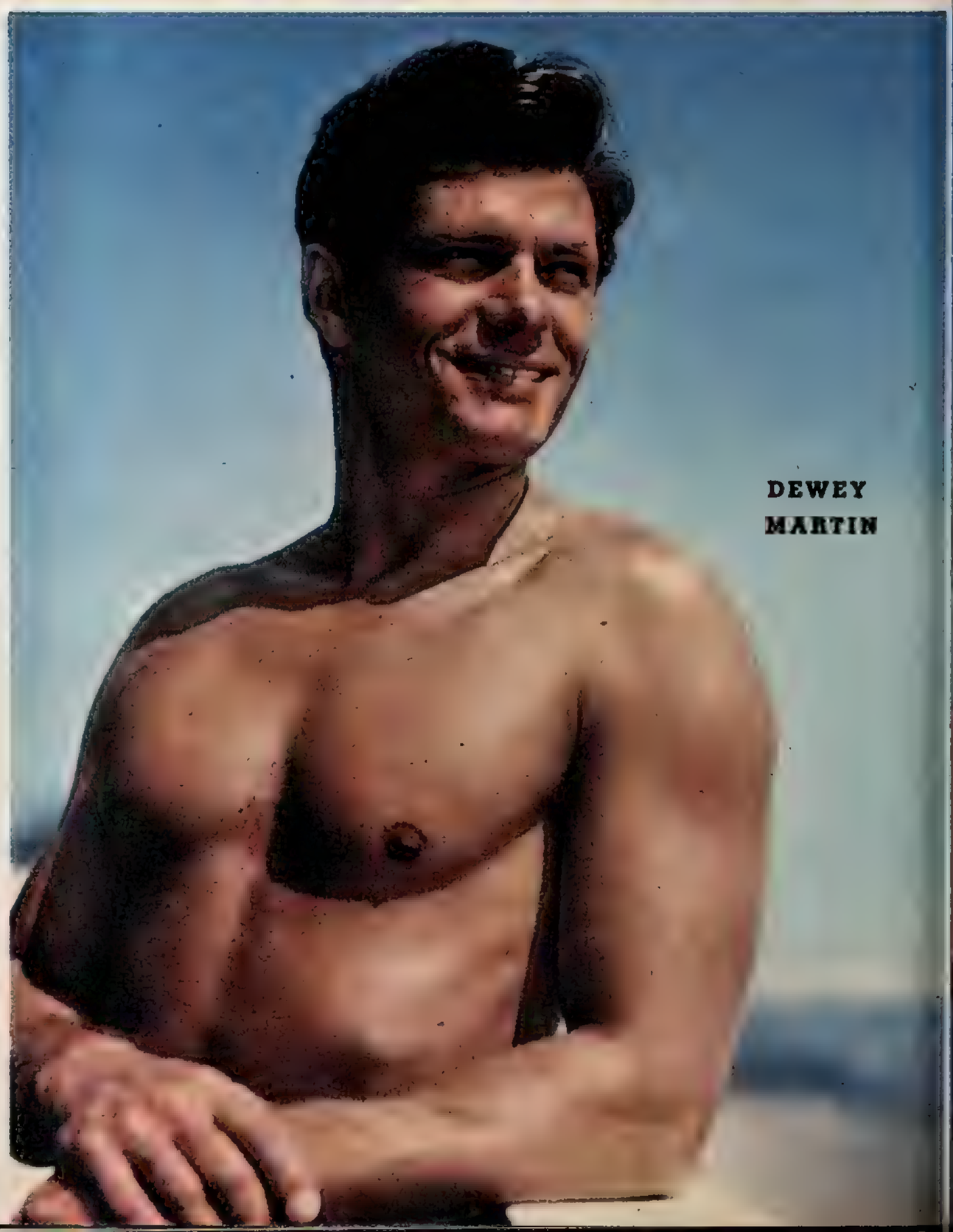
MEET THE CHAMPS



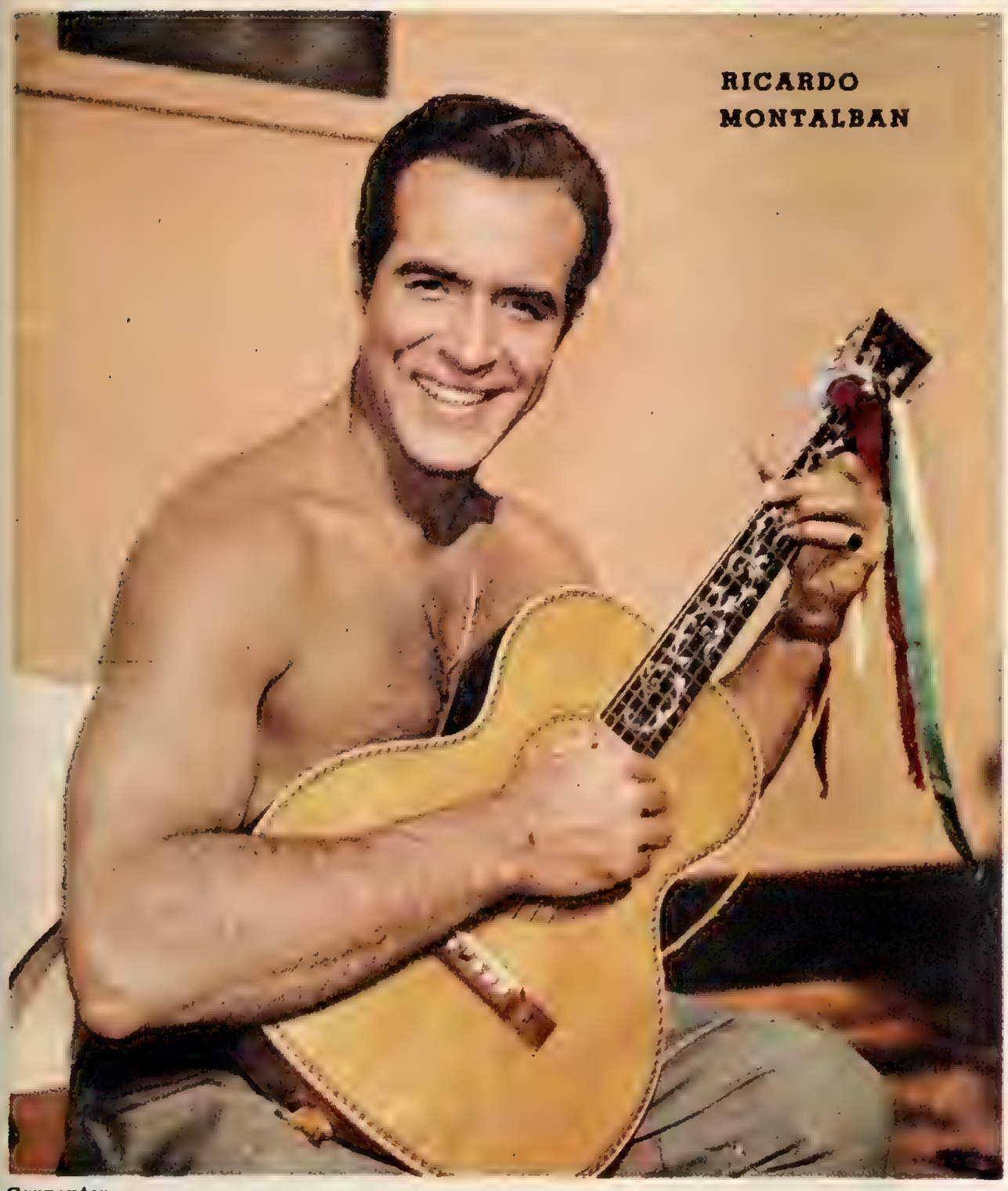
Estabrook

Bernard

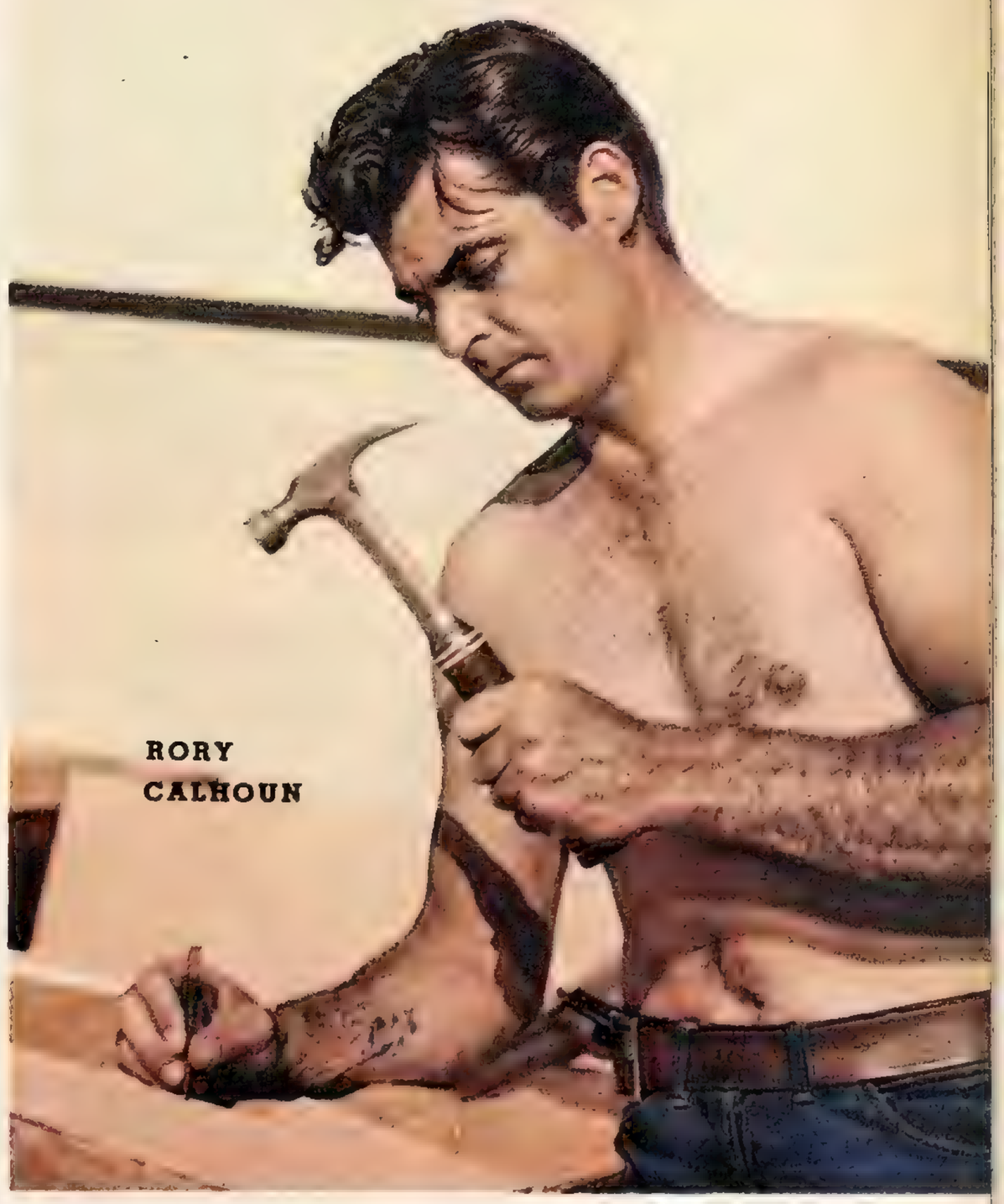




don't have to say a word—their figures speak for themselves!



Carpenter



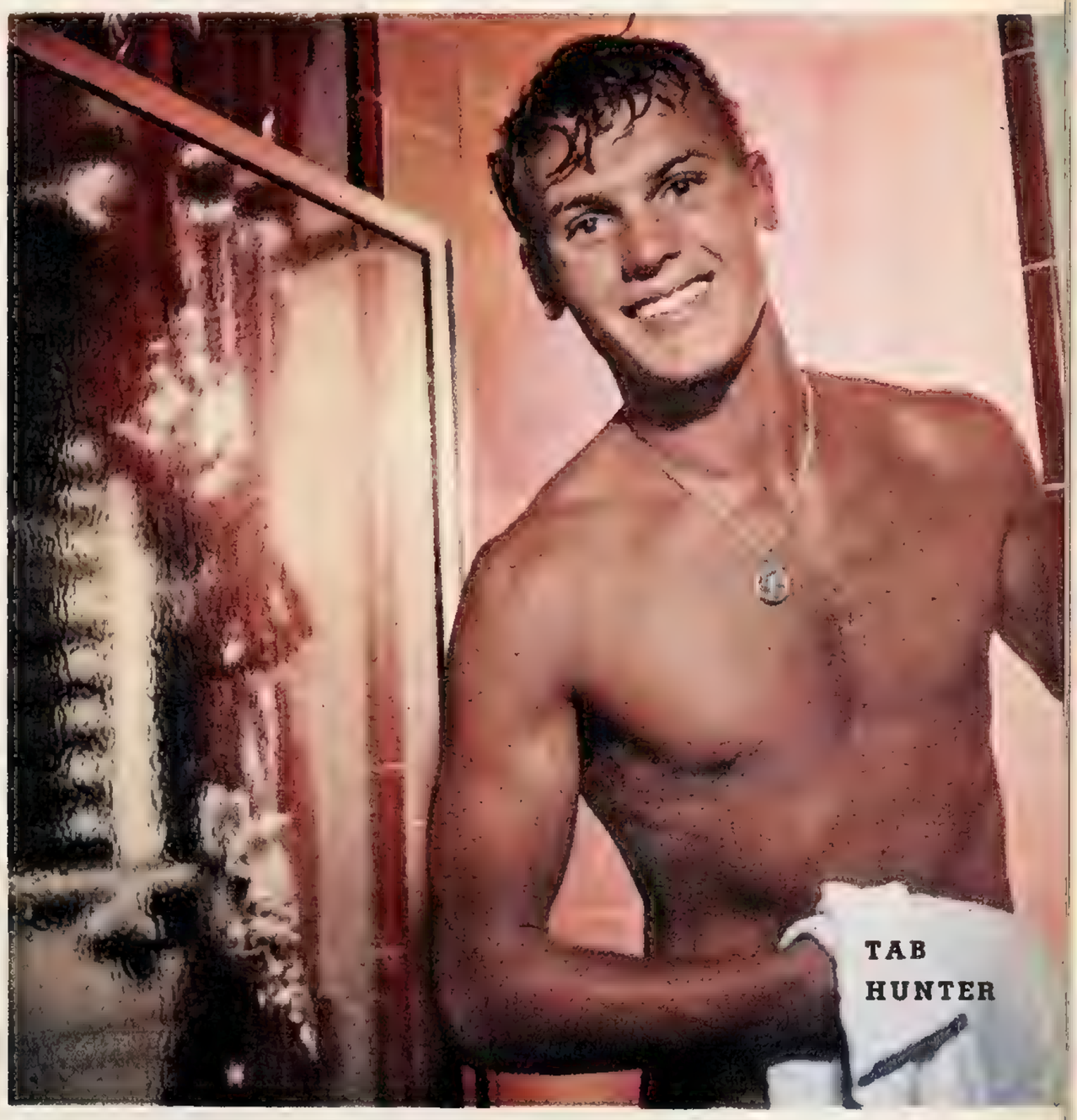
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BY HILDEGARDE JOHNSON

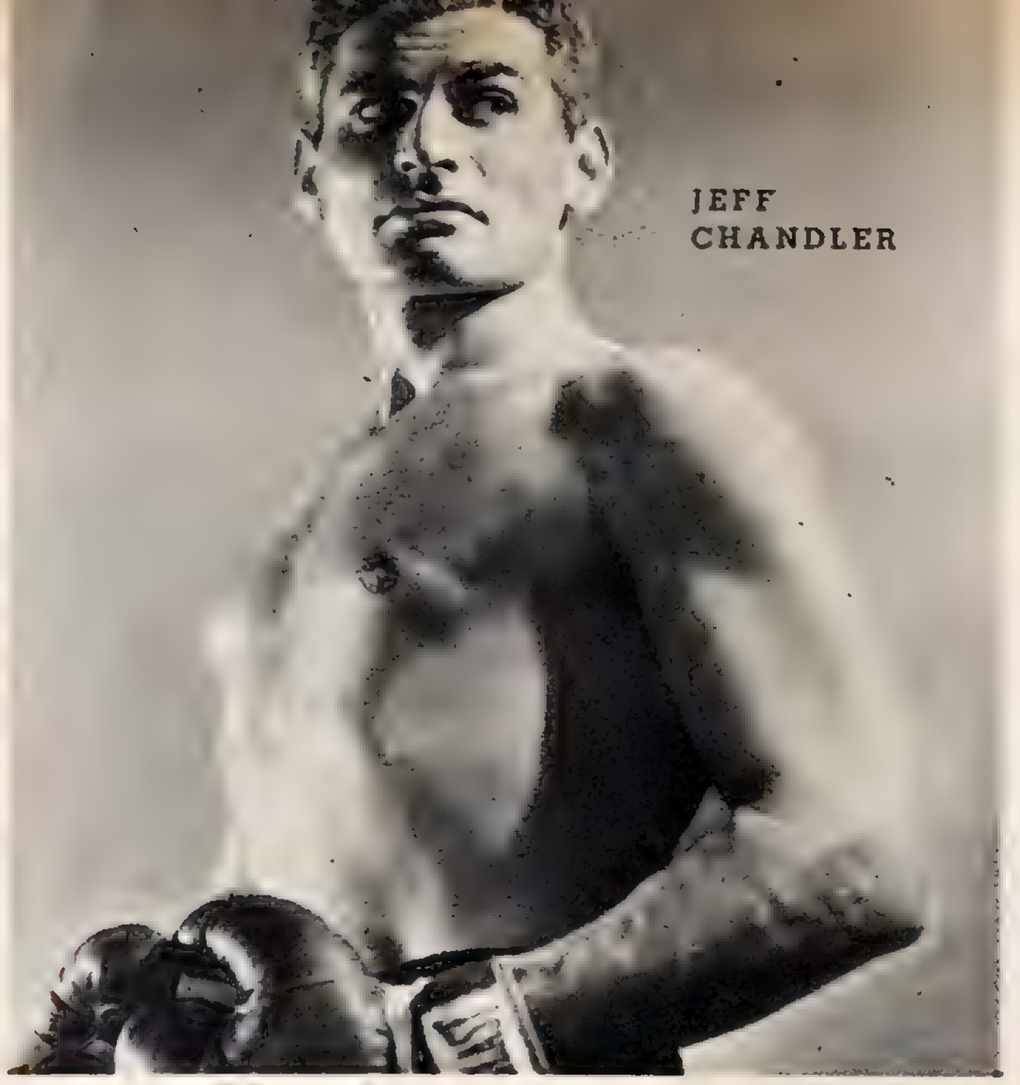
Nervous, eager, hopeful that two years of drama lessons might finally be paying off, Tab Hunter, unknown and unsung, was about to be interviewed for a leading role. "Step in here," director Stuart Heisler told him. "Take off your shirt."

Tab was startled at this command. In his one movie up till then, "The Lawless," all that movie-goers had seen was the back of his blond head. But this time they were scheduled to see a lot more. His 173 pounds (as fans now know) turned out to be well-distributed over his six-foot-half-inch frame, with its forty-inch chest, thirty-one-inch waist. Heisler was convinced that Tab could get by with a castaway's scanty garb in "Island of Desire." So the newcomer joined the long list of movie heroes who've made good by giving away the shirts off their backs.

Burt Lancaster has always been a stand-out in this department. Spotting a magazine



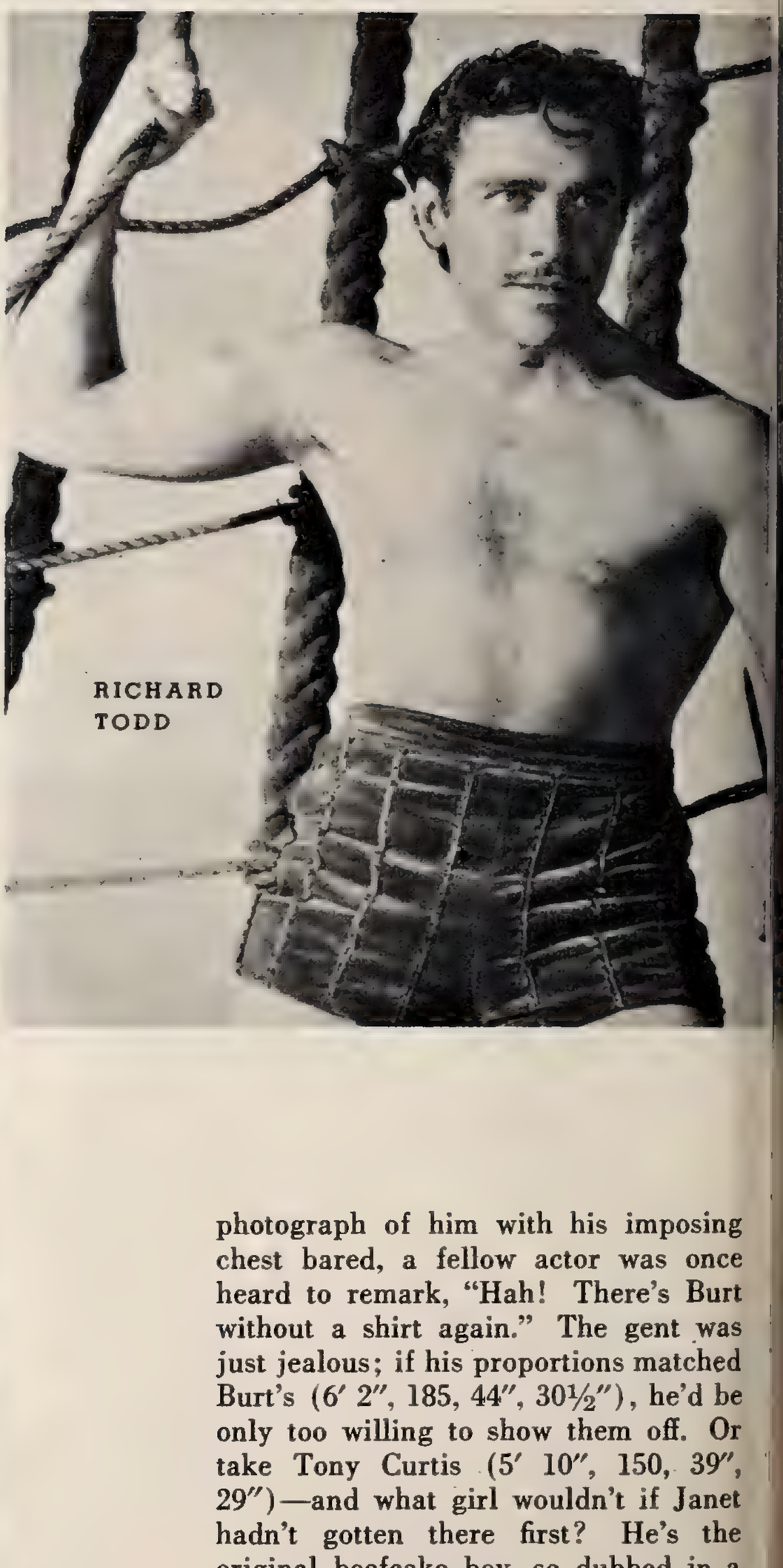
Meet More Champs ⟶



JEFF
CHANDLER



FERNANDO
LAMAS

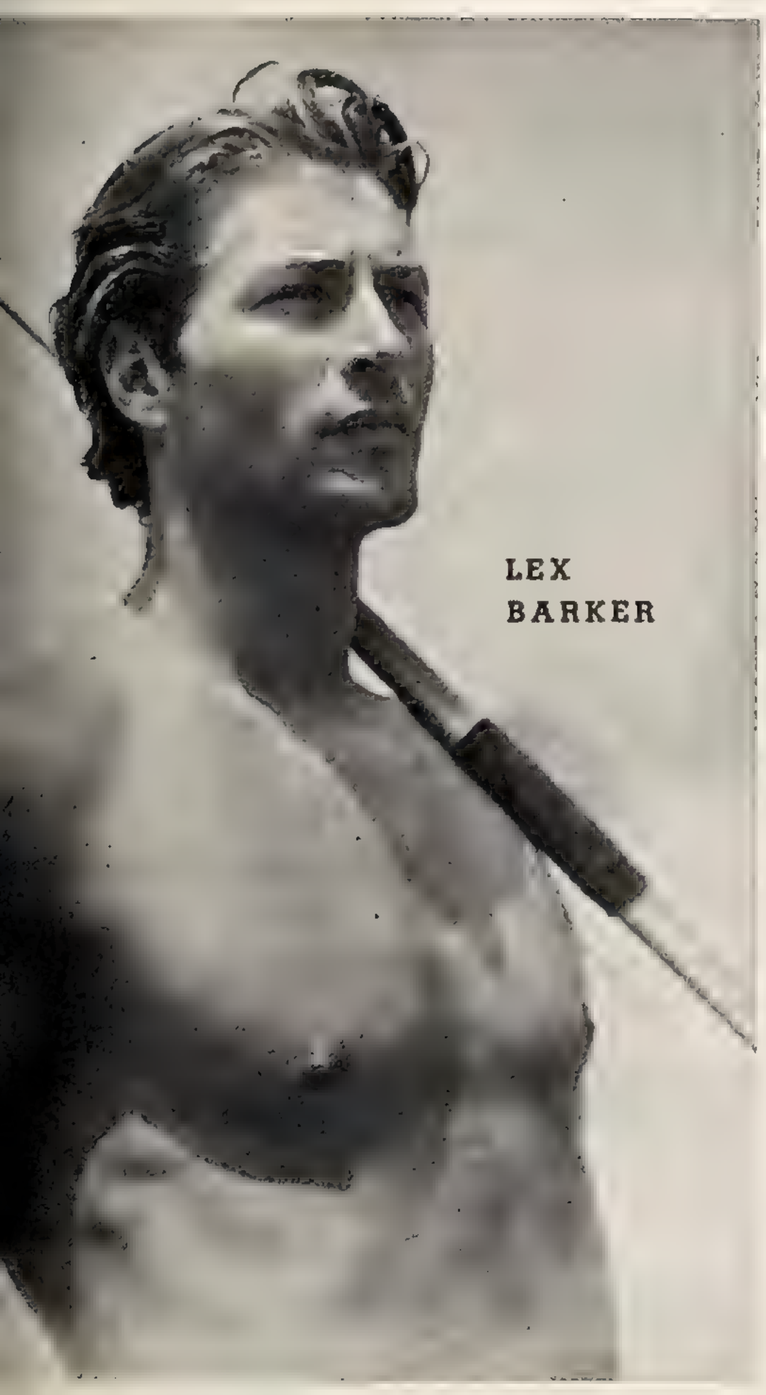


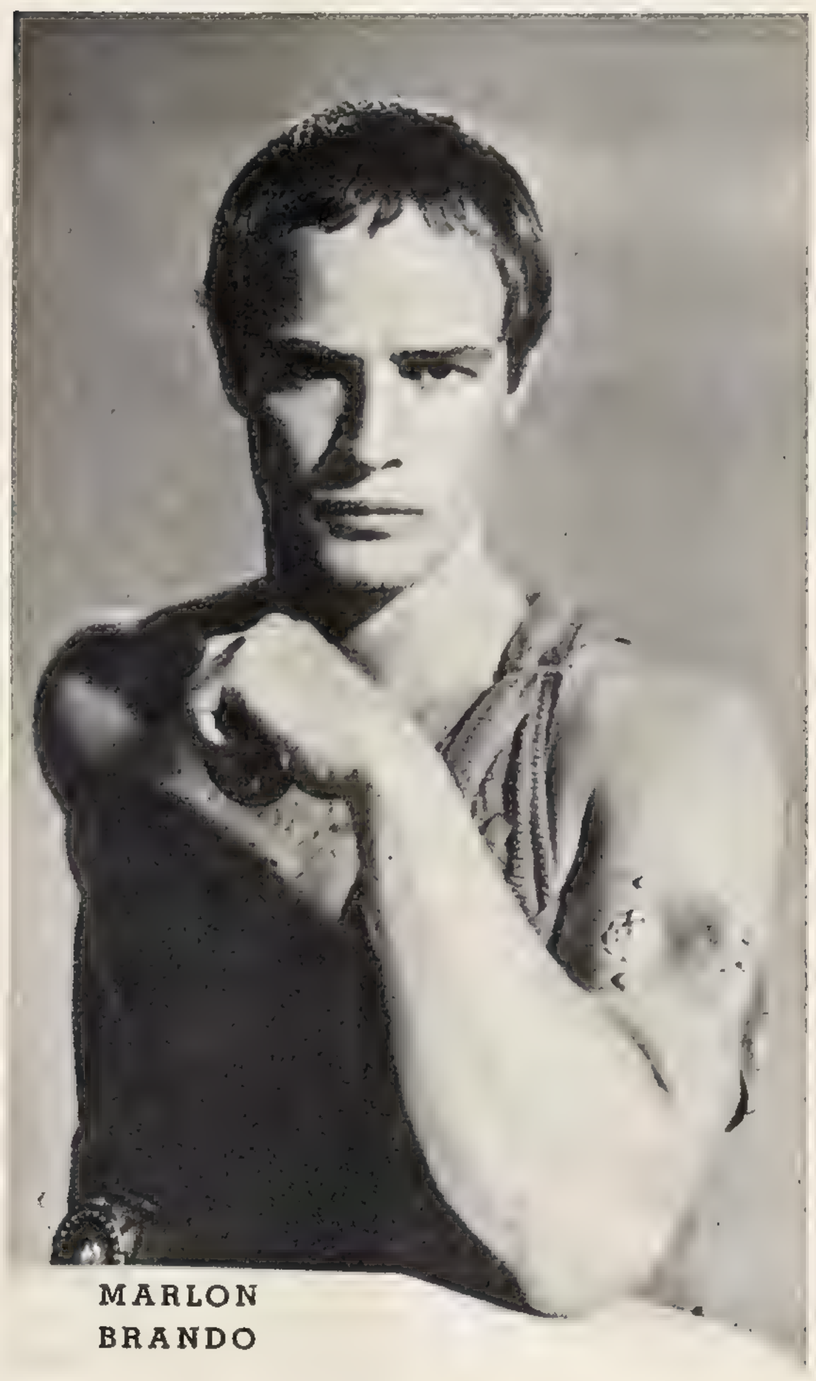
RICHARD
TODD

photograph of him with his imposing chest bared, a fellow actor was once heard to remark, "Hah! There's Burt without a shirt again." The gent was just jealous; if his proportions matched Burt's (6′ 2″, 185, 44″, 30½″), he'd be only too willing to show them off. Or take Tony Curtis (5′ 10″, 150, 39″, 29″)—and what girl wouldn't if Janet hadn't gotten there first? He's the original beefcake boy, so dubbed in a Sidney Skolsky column when Tony credited his first success to some photos in which he wore only bathing trunks.

MEET THE CHAMPS

Continued





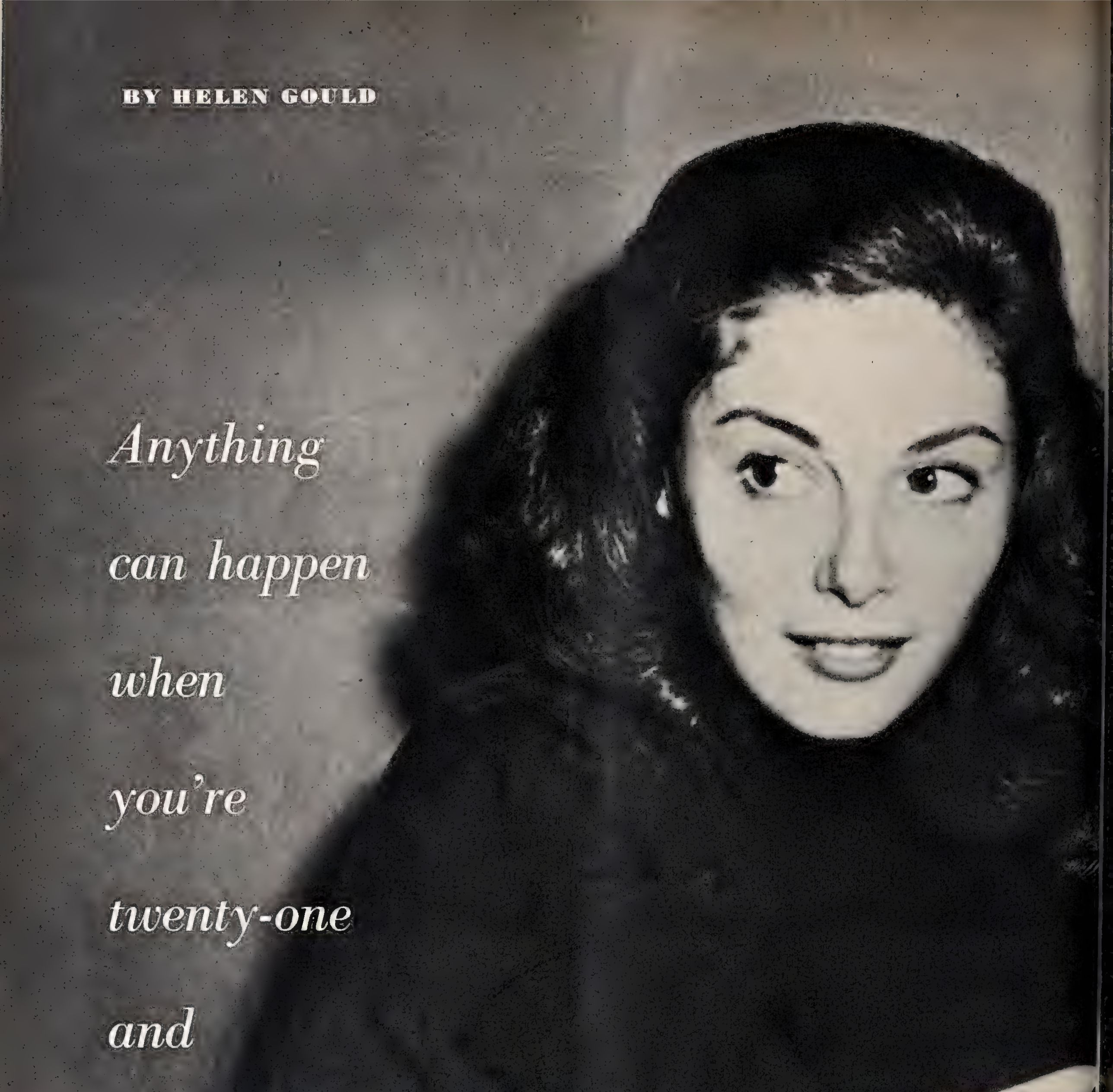


Marlon Brando (5′ 10″, 170, 42″, 30″) scored his most sensational hit in a thoroughly torn shirt, and his toga in "Julius Caesar" grants an excellent view of the bulging Brando biceps. Present-day male clothing, with its padded shoulders and casual drape, isn't so generous; underneath it, many a handsome shape goes unappreciated. Jeff Hunter, for instance, looks rather slight fully dressed, but the tropical locale of "Sailor of the King" gave Jeff (6′ 1″, 172, 41″, 30″) a chance to prove that he's up there with the muscle men.

Like the sleek or voluptuous, petite or statuesque pinup girls, the beefcake brigade comes in a fascinating variety of sizes. Virile young Dewey Martin (5′ 9″, 160, 40″, 30″) admits he's only two inches above average height. At the other end of the scale there's the strange case of Rock Hudson. Studio statistics now claim that he's six feet, four. Noting that Rock towers over even such lanky stars as Jimmy Stewart, this writer once questioned the official measurement (then only six, three). Back came the astonishing answer: "Rock's really six feet, five, but he's terribly self-conscious about his height, so would you please say he's six, three or six, four?" It seemed kind then to oblige a shy guy, but now that Rock's gained more confidence he probably won't mind seeing the awful truth in print for the first time.

Rugged Rock (6′ 5″, 190, 44″, 32″) has an appetite to match his size, so he resorts to swimming, riding, tennis and golf to stay in shape. And an eye-pleasing shape it is as revealed in "Gun Fury." (*Continued on page* 102)

BY HELEN GOULD



Anything can happen when you're twenty-one and

READY FOR LOVE



The best birthday gift of all! Kirk Douglas, bearded for role in "Ulysses," flew from Rome to London to spend day with Pier

Pier Angeli came swinging onto the set of "The Flame and the Flesh" very early, as she does every morning. Pier does not walk; she swings along, as if she can't contain the bouncing spirit that bubbles right out of her heels and seems to leave a little trail of silent laughter behind her.

This morning, there was a special vibrancy about Pier. She sang out at everyone, "*Good* morning, good morning." This was Pier's very special morning! It was her twenty-first birthday, that extra-special birthday when a girl knows she has left childhood behind her and that all of life is waiting ahead. And in answer there came a big shout, "Happy Birthday, Pier! Happy Birthday, Anna!" (Pier does not like the "acting" name to be used personally . . . she still prefers to be called by her real name, Anna Maria, or just Anna. Those who knew, shouted "Anna," others "Pier.")

Everyone crowded around her with hugs and kisses and gifts. Lana Turner, producer Joe Pasternak, Carlos Thompson, the electrician, the grips. They all had remembered their little pet, Anna. There were many gold charms for her bracelet; a little gold folder with (*Continued on page* 94)

MAYHEM, UNLIMITED



BY CORINNE BAILEY

● There's been a new kind of invasion of Europe going on—by a convulsion of nature otherwise known as Dean Martin and Jerry Lewis. The staid Britishers have found themselves sitting right on their much vaunted dignity. The French, in self-defense, thought of starting a new Maginot line.

However, before going over to turn Europe into a madhouse, this mayhem, unlimited, did give some serious thought to their disrupting effect on international relations. Jerry's last words were, "We're going over on the *Queen Elizabeth* and coming back on the *Liberté*, so nobody will be mad at us." Dean's parting pearl of wisdom was, "I'd like to fly over, but my arms will get tired."

Wherever they go, whether they're wowing the audience at London's Palladium or trudging through Europe, Martin and Lewis take over with the greatest of ease. They do the same thing everywhere, even in America.

They go to a night club, and right away, what happens? Martin and Lewis's presence in the room is like a fakir's piccolo to a snake. They know they will be called on and not be able to resist making like the irrepressible clowns they are. AGVA (American Guild of Variety Artists) frowns on performers giving their talents for free. So last year, they paid $10,000 in fines to AGVA. Jerry sighs, "See? We're damned if we do and we're damned if we don't. People would say we're stuck-up or stingy or something."

It may seem incongruous, but this brace of buffoons regard their home life just the way the average Joe, who heads for an office every day, does. Only, being Martin and Lewis, there's more of it! Once, when the Lewises had fourteen springer spaniels they didn't think they had (*Continued on page* 108)



Even their private lives have that lunatic

flavor. But don't be fooled. There's

method in the Martin and Lewis madness

She's the Marrying



Rita married successful oilman Ed Judson in '37, divorced him in '42



Next she turned to actor-writer-producer Orson Welles. They married in '43, had a daughter, Rebecca, in '44, and called it quits in '47

BY FLORABEL MUIR

● Rita Hayworth is in love again! And when her passionate heart begins turning flipflops nothing else is so important to her as being with the man who's the cause of it all.

This time it's Dick Haymes. Dick is still married to Nora Eddington, who gave up dashing Errol Flynn to become Mrs. Haymes. However, Nora tells me her marriage to Dick has been washed up for some time, so there will be no problem if Rita has the patience to wait until he's free again.

Hollywood, as usual, is agape with surprise at this new romantic turn. Everybody's wondering how it happened. How did these two discover each other?

I inquired of Nora, and she assured me she really doesn't know. "When I left Dick, he was desolate. Maybe Rita caught him on the rebound," she purred.

Proximity is notoriously Cupid's closest ally. With Rita and Dick, proximity played its part when she was starring in "Salome" at Columbia and he was making "Cruising Down the River" there. They met sometimes during the luncheon hour at the Naples restaurant nearby.

Dick was then in the painful process of breaking up with Nora. Rita was being seen at night with handsome young Manuel Rojas, the Argentine polo player, and gossips were busily wagging tongues. But Rita explained it, "There is positively no romance in my life right now. I just like to go out to dinner once in a while."

Then came the big night of March 25 at the Stork Club in New York, where a party got under way after the premiere of "Salome." Dick had been on a personal-appearance tour to promote the picture, "All Ashore." He wound up in New York just in time to be invited to the premiere and the party. Rita went with a publicity man and Dick stagged it. They got together and

Kind!

Some girls manage to live alone and like it. But not Rita Hayworth. She's a girl who has to have a guy to call her own



Then—a Prince. She became the Princess Aly Khan in '49, bore a baby Princess, was a commoner again in '53

danced again and again and again. The flickering flame came to warm life when his arms held her close as they glided around the floor. It burned brighter and brighter as the night wore on, and when Dick escorted the tired, happy Rita back to her hotel, she knew he was the guy.

The New York columnists weren't slow to get hep. They linked the names of Rita and Dick. Harry Cohn, head man at Columbia, snorted in disbelief. He should have known Rita better. He's been coping with her romances these many years and ought to realize by this time that when she falls for a fellow the fascination is fatal—while it lasts. (*Continued on page* 84)



A crooner now? Neither Rita nor Dick would say during visit in New York

THAT GUY—MADISON

BY MIKE CONNOLLY

A first-person chat with the actor Hollywood forgot—and now welcomes back again to an exciting "rediscovery"



The best way to find out something, I figure, is to go right to the source and ask a lot of direct questions. And since I wanted to know what Guy Madison—the new Guy Madison—was like now that he's back in the movie business again, I decided to find out from Guy himself. I tracked him down while he was at work on Warners' "Rear Guard," and put my questions to him point-blank. He gave me his answers the same way—straight from the shoulder.

Here's what our interview (there were moments when Guy thought of it as an inquisition) sounded like, as we lolled under a big, shady tree during a lunch break and made our way through a couple of man-sized chicken-fried steaks:

Q. You're a fraud, aren't you, Guy Madison?

A. Wow! I thought this was supposed to be a friendly interview. What do you mean by that?

Q. Nothing unfriendly, you can be sure. But, in the first place, your name isn't even Guy Madison.

A. That's right. It's really Robert Mosely.

Q. And, in the second place, although you're *in* Hollywood, you're not really *of* it.

A. Well, I'm not much of a party boy, if that's what you mean. I never was one for running around town. I have some chums that I see frequently—Lita and Rory Calhoun, Andy and Doagie Devine—pals with whom I have common interests.

Q. But as far as the rest of Hollywood's concerned, you've been pretty (*Continued on page* 110)











Janie

COLLECTORS' ITEMS NO. 7

If there was any lingering doubt in the minds of moviegoers about the allure and appeal of the new Jane Powell, here is proof positive. As a grown-up girl in her twenties, Janie has felt, and reasonably enough, that she could do better than the homey little-girl parts she's been given. Moviegoers









Sterling Smith

agreed with Jane—and in a poll this Spring readers of PHOTOPLAY showed their agreement in a vote overwhelmingly in favor of a Janie grown up and mature. So she proceeded to act in accordance—now she is wearing more sophisticated clothes, she has given her hair a new and glamorous short cut. On screen you'll see a new Jane in "Three Sailors and a Girl." Off the screen you'll see the new Jane too. When she was photographed at the Desert Inn, Las Vegas, where she was doing a night-club stint, there was no doubt about the new Janie—being very, very appealing!



First anniversary: Durango, Colorado, 1952

Trouble came like

a stranger to Tony and Janet—

and found them facing

it together

No Sad Songs

BY PAULINE SWANSON

• "It would have thrown me for a loop," Janet Leigh says about the expected baby she lost—the baby she and Tony Curtis had hoped for so earnestly and long—"I would just have curled up and died except that Tony was so absolutely wonderful about it."

The long letter he wrote her from Hawaii, where he was on location with the "Beachhead" company, the night he heard the sad news from Janet's mother via trans-Pacific phone, was, Janet says, "the kindest, most understanding, most wonderful letter I have ever received."

Tony had phoned her the night before, on July 6, her twenty-sixth birthday.

"How are you?" were his first words, and he sounded concerned even though she had assured him every time they had talked since she left him in Honolulu to fly back to California, and to work in "Prince Valiant," that everything was going normally and well.

"I'm fine," she told him again, "just fine," trying to voice as much conviction as she had earlier when Tony had phoned, but trying against odds this time. She was fibbing—just a little. She didn't feel well, really. She hadn't been sleeping, she felt strangely queazy and "*very* un-hungry," and birthday or no birthday, she felt upset and lonely, not like herself at all.

She blamed it all on the loneliness. Not that she and Tony had never been separated before. "Separations," she will tell you ruefully, "have been the story of our married life."

But now, with the baby coming, with so much to talk about, so much to plan and share, it seemed wrong that they couldn't be together. (*Continued on page* 85)



LOVELY WEATHER

Every day's a lovely day for June Allyson, who once thought she was through with pictures

● She was about as big as a minute, sitting in the tall chair with her name on the back, reading a story someone had written about her. "Hey," she said, "We'll have to correct that. He says I'm five feet, one. I'm five feet, one and three quarter inches tall—and very sensitive about my height."

None of the busy people around her looked intimidated. No one seemed to mind, either, that it was cold out there on the back lot at U-I and that sullen gray clouds hung low overhead. This being the movie-making business, the cast and crew of "The Glenn Miller Story" were happy as clams about the whole thing. They had been waiting for just such a day to shoot some foul-weather scenes for the picture.

"Okay," said the assistant director, "Let's go." Magically, rain began beating furiously down on the top of an ancient touring car, mired to its axles in man-made mud. As the cloudburst continued, rivulets formed and slowly ran downhill toward the chair in which the blonde atom sat. A man—it might have been a grip, the producer, whoever won the race—waded over to her, held out his arms, and asked, "May I?"

He lifted her ninety-four pounds high into the air, clowning it up, then cradled her (*Continued on page* 91)

FOR JUNE

BY RICHARD LEON





It took her Richard to convince Mrs. Powell that she didn't want to quit!



Louis Armstrong plays that golden horn in "The Glenn Miller Story"



June and co-star Jim Stewart welcome Mrs. Miller, wife of late bandleader





A sense of humor, like Charlotte Austin's, is a solid date asset



Spike heels at a picnic? Never—on Susan Zanuck!



Terry's feminine—and a good sport. And that rates dates

Most guys like girls who are natural—like Debbie Reynolds



Some Wagner Date Tips

Wish You Had a Date?

BY BOB WAGNER

• Of all the noble American institutions including the Fourth of July, hot dogs, fried chicken and football, I rate dating as just about the finest. And I'm probably as qualified as the next lad to discuss it, though I confess I didn't pay much attention to girls until I was an old kindergarten alumnus of six. Even then I knew that the best thing about a guy . . . is a doll. And I believe that "gentlemen prefer blondes" isn't the whole truth. As far as I'm concerned, I prefer them all. And have—ever since I was in the first grade in Detroit and met a certain Miss Dodo Booth.

She was terribly beautiful with curly hair the color of caramels and we went flying around on my tricycle and were quite an item. In fact it was a very big "thing" between Dodo and me. Naturally we were engaged to be married.

When I was nine, we left Detroit and I was considerably downcast because I had to leave behind several romantic attachments—particularly a little brunette next door. But when Mother explained they had girls in Hollywood I brightened amazingly. And then I was in the dumps again when I was sent to military academy. Reason? No girls.

Well, I'm nothing if not accommodating and so here are my own personal dating beefs:

LITTLE MISS DO-NOTHING. Even if a girl is blessed with Betty Grable's legs, Piper Laurie's mouth, Debbie Reynolds' natural effervescent charms and Elizabeth Taylor's fabulous blue eyes—if she doesn't know anything about (*Continued on page* 89)



LOOKING TOWARD WINTER

. . . LOOKING LIKE A STAR! Here, fall excitement makes a winter wardrobe, too! Hollywood's Vanessa Brown, now in Broadway hit, "The Seven Year Itch," shows off some versatile velveteens by Korday. The tops come in all colors: gold, gray, cobalt blue and black; both skirts and the at-home pants, in purple, capucine orange, black. Turtle-neck

Certified Star Fashion Values for October, Certified for: Quality, Style, Value, Price

ALL PHOTOPLAY FASHIONS SHOWN ON THESE PAGES CAN BE PURCHASED IN PERSON OR BY MAIL FROM THE HECHT STORES LISTED ON PAGE 88. TO ORDER BY MAIL, USE COUPON ON SAME PAGE.

Photos by Dan Wynn

halter, $8.99; vest, cowl-neck blouse, each, $7.99. Pants, $12.99; flare skirt, $16.99; slim skirt, $10.99. Vanessa's at-home shoes, Honeybugs

More Fashions on Next Page

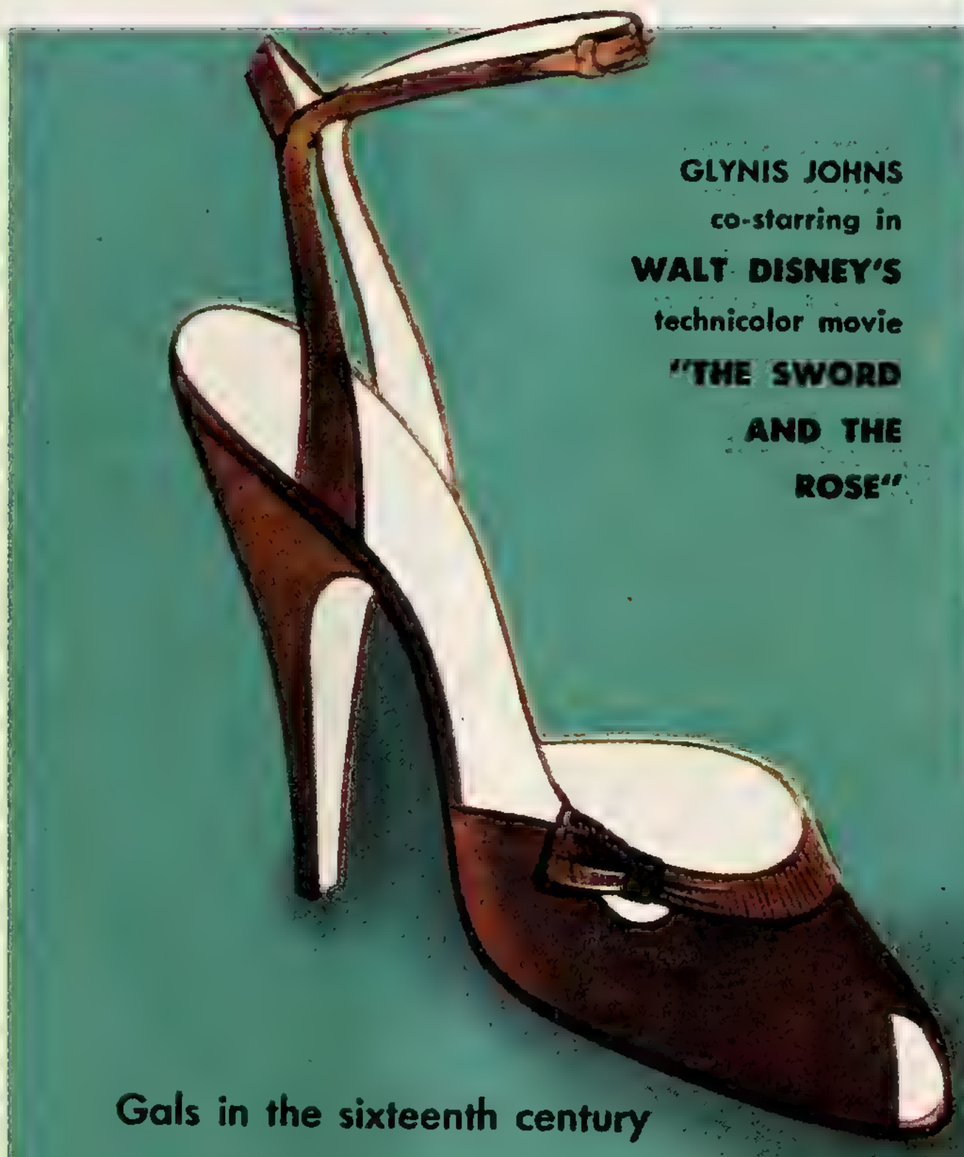


SO MUCH FOR SO LITTLE

Connie

SHOE CREATIONS





GLYNIS JOHNS
co-starring in
WALT DISNEY'S
technicolor movie
"THE SWORD AND THE ROSE"



Gals in the sixteenth century never "had it so good" as gals today! How they would have loved glamorous Connie Shoe Creations. Styles for daytime and dance-time, crafted with expensive touches that make the cost hard-to-believe. Connies can't be beat for fashion and value.

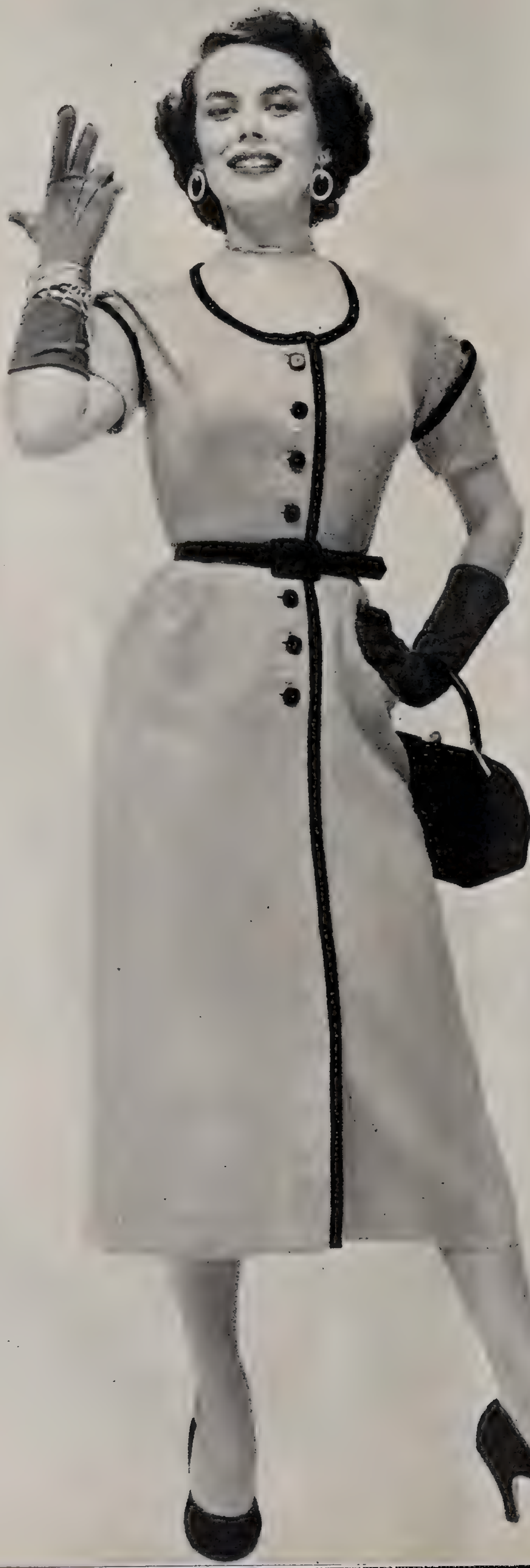
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LOOKING TOWARD WINTER





LOOKING FORWARD to winter's busy schedule, Vanessa has a wardrobe ready. (*Left*) This smart sheath dress with shiny black buttons slips on and off quickly. A Brielle Creation in beige or gray Wool-o-Tweed, new American Silk Mills fabric; pebbly wool boucle on the outside, soft rayon backing inside. 10-18. $25.00. Johannsen suede pumps, MM bag, Kayser gloves. Dressed for anytime, (*above*) anywhere, all winter—Vanessa in three-on-a-match separates by Nardis of Dallas in Wyner Sag-No-Mor wool jersey. Silver, blue, camel, white. Sleeveless blouse, matchbox jacket, trimmed with Roman-striped ribbon. Slim, lined skirt, $12.99; jacket, $16.99; blouse, $8.99. All, sizes 10-18. *These fashions can be purchased in person or by mail from Hecht Co. Stores on page* 88. *To order by mail, use coupon on same page*

More Fashions on Next Page

LOOKING TOWARD WINTER

Continued





MONIQUE VAN VOOREN, new brunette beauty now in RKO's "Tarzan and the She-Devil," proves a fashion classic can be new and exciting! Beloved coat-dress in crease-resistant rayon gabardine has push-up sleeves, svelte lines, leather belt. Navy, green, red, brown. 10-20, 12½-22½. The Versatiler by Carol Crawford. $10.95. Glentex scarf

MONIQUE MODELS another classic-with-a-difference: this easy-on coat-dress does "button-button" act, with big, shiny ones down front and on pockets, to match shine of patent belt. Blue, green, brown, royal or wine shadow check menswear rayon with dramatic, white over-plaid. All-season dress by Kay Windsor. $10.95, in sizes 10-18

PHOTOPLAY
★
STAR

FASHIONS

All Photoplay fashions shown on these pages can be purchased in person or by mail from Hecht Co. stores on page 88. To order by mail, use coupon on same page

More Fashions On Next Page

Your glamorous key to the

New "Outer-Look"...the New Formfit "Under-Look"

Today's Outer-Look features a slim, fluid line—bust subtly rounded, midline gently nipped, hips smoothly elongated. You feel so *sure* in Formfit's Life Bra and Life Girdle—with the Under-Look you need to capture this new Outer-Look! Working together, Life Bra and Life Girdle coax your curves into line with *heavenly freedom and comfort.* A dazzling array of styles, fabrics, elastics to choose from—all tailored with Formfit's fabulous flair for beautiful fit! At any nice store. *New 1100 Series High-Waisted Life Girdle shown, $13.50 and $16.50. Other styles from $7.50. Life Bra shown, $2.50. Others from $1.25.*

The Formfit Company
Chicago, New York



For a Sweetheart of a Figure

Life by Formfit



LOOKING TOWARD WINTER

Continued

PERFECT MODEL MONIQUE models perfect casual. Subtle club check, a crease-resistant Rosewood rayon. Zippered fly front, rhinestone-trimmed velvet bow. By Warshauer & Franck, $8.95. 12-20, 14½-22½. Hill & Dale shoes. Gloves by Kayser. Jewelry by Coro. In person or by mail at Hecht Stores, p. 88

NEW:

SPECIAL BONUS FEATURE

DEBBIE REYNOLDS

That Reynolds sparkle is getting around! After finishing "The Affairs of Dobie Gillis," Debbie rushed to Dallas for stage debut in "Best Foot Forward," then back home to film "Susan Slept Here"

Photoplay

PICTURE GALLERY



Photoplay

PICTURE GALLERY



AUDIE MURPHY When two weeks with pay roll round, most people head for the mountains or the seashore. But not Murph! This soldier-at-heart spent his spare time as an instructor in the Texas National Guard. But he's back now—and Hollywood has him—in "Tumbleweed"



TERRY MOORE Who said men were scarce in Hollywood? Terry, of all people! With guys like Nicky Hilton, Greg Bautzer, Al Besselink and Bob Wagner, who's with her in "Beneath the Twelve-Mile Reef," calling, we'd say Terry wins easily as the most dated girl in town!

Photoplay

PICTURE GALLERY



SUSAN HAYWARD Hollywood was surprised when Susan suddenly went off on that dream trip to Europe. But it was shocked when, shortly after her return to Hollywood and work in "The Gladiators," the redhead announced her separation from her husband, Jess Barker



STEWART GRANGER When you're headed for a Hawaiian holiday with your wife, it's no fun to have work jinx your plans. Especially if your wife's Jean Simmons. But Stewart Granger and Jean will head for hulaland anyway—as soon as he's completed "Beau Brummel"



ALAN LADD Getting back to a horse is great for Alan Ladd. But even greater, for a guy who's been working and holidaying abroad for months, is getting back to his own side of the Atlantic. Ladd's on location closer to home, in Canada, where he's working in "Saskatchewan"



ESTHER WILLIAMS This Florida cow wasn't at all surprised to meet a mermaid in her pasture! As a matter of fact, she found Esther "Easy to Love." After this film, Esther will be swimming in her own backyard. She has a date with the stork the end of November

PALMY DAYS



It was a torrid day when Marilyn Monroe and Jane Russell, those sultry sirens of "Gentlemen Prefer Blondes," left their marks in the forecourt of Grauman's Chinese Theatre. But it wasn't the heat that got the spectators. It was the humanity. Even the cement melted!



She's Engaged

A wedding of special interest to Washington society will take place this fall when popular Ann Eppard marries James Gallagher. Jim fell in love at first sight when he saw Ann in church one Sunday. Three months later, Ann said yes.

She's Lovely

No wonder Ann caught Jim's eye! She's adorably tiny, slim and graceful as a ballerina . . . with a complexion that's "pretty as pink ivory," says one of her friends.

She uses Pond's

Like so many attractive girls, Ann never misses a nightly cleansing with Pond's Cold Cream. "Since I've been using Pond's Cold Cream, I've become convinced that creaming is the only way to get your skin *really* clean," Ann says. "Wait till you see how clear and fresh and glowing Pond's Cold Creamings leave *your* skin!"



Ann's ring: a diamond solitaire set in platinum

"Your skin can look clearer, finer – almost overnight," — Ann says



Actually clears *your skin*

Cream away that muddy, "pore-y" look, that harsh "feel." To have the clear, fine, silken look that makes a girl's skin so appealing, you must get off more than just *surface* dirt. You must get out the insidious dirt that hardens and *sticks* in pore-openings.

Pond's Cold Cream is specifically designed to soften and *lift out* this *embedded* dirt that encourages large pores and blackheads. This deep-down cleansing is why Pond's Cold Cream makes your skin look so much fresher in color, finer, smoother in texture.

This way of using Pond's Cold Cream can transform your complexion!

1. Cream *brisk* little circles upward from throat to forehead. This Pond's circle-cleansing releases embedded dirt. It stimulates lazy circulation. Tissue off well. **2.** Now, a snowy "rinse" with fresh fingerfuls of Pond's Cold Cream. This time, tissue off *lightly*—leaving invisible traces of cream for softening, protection.



Gives skin a wonderful new silkiness

Remember—a Pond's Cold Creaming *every night!* You'll find no other care has ever done your skin such quick, *see-able* good! Get Pond's Cold Cream in the *large* jar today. Nicer to dip into—and compared to the smaller jars, you average a *third more cream* for your money!

P

"Doctors' tests reveal this new chlorophyll derivative

CHECKS WOMEN'S *Special* ODOR PROBLEM!"



reports
Registered Nurse
MARY L. RHOAD

As Nurse Rhoad explains: "Even women scrupulous in hygiene habits suffer from this embarrassing problem. It has defied elimination until now."

Scientific proof that taking "ENNDS" Darotol* Tablets suppresses odors of "difficult days" within the body itself!

"Recently," Nurse Rhoad explains, "a leading medical journal reported tests in which use of a certain chlorophyll derivative exceeded all expectations in suppressing odors associated with menstruation. In my experience, "ENNDS"Darotol*ChlorophyllTablets act to prevent such odors as no past method ever did. And they're safe!"

Never before has it been so easy to avoid embarrassing body odors at that "certain time." All you do is take 3 or 4 pleasant-tasting "ENNDS" daily—a few days before and continuing throughout your menstrual period!

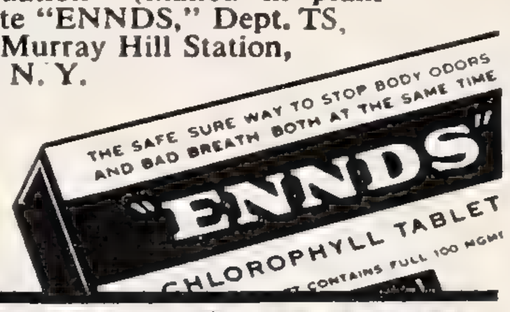
You see, "ENNDS" actually reduce the *formation* in the body of certain odor-producing substances...substances particularly offensive at the time of menstruation. Thus act to keep you free of these odors at this time.

Enjoy this odor protection *between* your monthly periods, too... by taking 1 or 2 "ENNDS" Tablets every day!

You can get "ENNDS" everywhere. Trial size only 49¢. Larger sizes save even more! Also available in Canada.

For *free* booklet, "What You Should Know About Menstruation" (mailed in plain envelope), write "ENNDS," Dept. TS, P.O. Box 222, Murray Hill Station, New York 16, N. Y.

**Darotol is a valuable chlorophyll derivative found in "ENNDS"*



SAFE EYE-GENE

EYE-OPENING TEST THRILLS MANY!



Eyes so tired you want to close them for relief?... Clear, expressive eyes are fascinating. 2 drops of soothing EYE-GENE in each eye floats away that tired, strained, irritated look and feeling in *seconds*—dramatically lights up your whole expression! Safe EYE-GENE is like a tonic for your eyes. Use it every day. 35c, 60c, $1 in handy eye-dropper bottles at Druggists.



2 drops make this striking difference in SECONDS!

Guaranteed by Good Housekeeping
IF NOT AS ADVERTISED IN MAGAZINE
REPLACEMENT OR REFUND OF MONEY

My Beauty Secrets

(*Continued from page* 34)

flower-like. It doesn't exude from your skin until a man is very close to you. Then when it steals over him, it is still so subtle and unfamiliar that he thinks of you, maybe not being aware of the fragrance for what it is.

I think human hands are very beautiful. And I think they should gently whisper, "Hold me, hold me." I'll take neatly shaped nails with no ragged cuticle, and hands kept soft with lots of lotion—delicately perfumed—and a subtle shade of polish. But conversely, I think feet usually aren't pretty, so I use a vivid polish on my toenails, so that they will look saucy. Except for walking, and standing on, what else can feet do, anyhow?

I don't believe any girl thinks in terms of beauty care, except when she's thinking of charming some man—or some men. Anyhow, I don't. So why not face the fact that men love to run their fingers through your hair and keep it so that it will be a constant invitation to them to do just that? But if it looks as though it is so carefully set that one single touch will ruin your whole decorative scheme men will inhibit that impulse. They will also recoil, if when they do obey that impulse, they touch hair that is wiry with dust.

I am constantly amazed by the number of girls who don't know that absolutely clean hair is the easiest to manage. Now that we have permanents within the reach of any girl's purse, either at home or in a beauty parlor, there is simply no excuse for any straggling locks on the part of straight-haired girls. For natural curly-heads, it has always been a cinch. I suppose that old crack that our mothers' generation used to make "I've just washed my hair, so I can't do a thing with it" came from the fact that they washed it so seldom.

Why I can remember in one of the "homes" I had while growing up, that one of those ladies used to wash her hair only once in every three weeks and she really thought she was well-groomed.

I try to find a shampoo that is mild—because of my bleaching—and I dry my hair by hand, but never directly in the sun for the same reason. I dry it partly with a big Turkish towel, partly by brushing. Before it is quite dry, I rub a touch of toilet water into it. Then I set my pin curls in big loose waves.

One thing practically every actress in Hollywood possesses, and which I think is the best possible beauty possession, is a professional, standing hair dryer. I got mine second-hand from a beauty parlor, and so can you, from one in your home town. This way they cost about $65. I know that's an awful amount of money—but it is the investment of years. You see, a beauty parlor always has to have the latest model, like a car showroom with automobiles. The "used" model you can get usually has nothing the matter with it, except that it may dry a shade slower than the newest type. But the thing is that with this sort of dryer right in your home, you can pop under it for ten minutes or so.

Then all you have to do is take the pins out of your curls, give your hair a fast two minutes of brushing, and the man of your dreams, will think your hair is that-a-way just naturally. For working girls, like me, I think this is heavenly, and for married girls, absolutely basic strategy.

The idea of putting pin curls in your hair, early morning, and walking around the rest of the day with those hairpins up under a net seems to me as dated as the "rats" our grandmothers used to wear.

I carry a very tiny, but stiff-bristled hairbrush with me wherever I go, and distinctly when no man is looking, I brush my hair during the day. I honestly think beauty "secrets" should be "secret". I no more think you should use a lipstick, powder, deodorant, or hairbrush in public than you would take a bath in public.

You certainly don't announce, "I took a bath this morning." Certainly, you always do it, without thinking about it or talking about it. And I think that should be your rule on every beauty requirement. I always put a little perfumed bath oil in my tub—or when I shower, I dash on toilet water. That's standard.

Next standard is to use a good deodorant. Third standard is to see that your legs and underarms are hair-clean. Fourth standard, for me, is to rub my legs, feet, arms and particularly elbows down with hand or body lotion, lightly scented. This way your skin never feels rough or dry. I rub the lotion in, so that the skin absorbs it.

About once a week I rub an oil preparation into my scalp, too—I don't make the mistake of trying to shampoo it out with scalding hot water. The hot water can undo all the good of the oil. It is a nuisance to get it out with tepid water—but it isn't as much of a bore as staying home one night when you'd rather be out with a handsome boy, remember!

And now I get to one of my own very special beauty secrets that's caused a lot of conversation. I don't wear a girdle—and though I say that's one of my "secrets," it certainly is no secret from the public.

I think the more completely natural your beauty appears to a man, the more he responds to it. And certainly that's what you're being beautiful for.

I am five feet, five and a half inches in height. My hips and bust are the same—about thirty-seven. My waist is twenty-three and a half. That isn't thin—and I don't want to be. It doesn't make me look like a fashion model and I don't want to look like a fashion model.

I personally don't happen to like the slim look a girdle gives a girl—even though I admit it does make clothes look better. And I know almost everybody would argue with me, and tell me I'm wrong. But this just happens to be one of the things I'm stubborn about. And while I don't say it's right for everybody, I feel that it's absolutely right for me.

Girdle or no, there's always the weight problem. It's grim, I know, as a girl who really likes to eat—but with all the chatter about special diets and special exercises, there is still only one way to get slim and stay slim—and that's by eating less. When you begin to see that bulge under your belt, the only exercise for you, baby, is that old, old one of shaking your head from left to right at the dinner table.

Personally, I don't take regular "gym-type" exercise. I do swim. And I do walk across the room every morning rolling a coke bottle along under the instep first of one foot and then the other. This is a wonderful foot exercise and very strengthening to the leg muscles. Swimming I dote on for its exercise of the arm and breast muscles. Nothing equals it.

You add all this up it comes out to what I believe is the biggest beauty secret of all—which is to look every minute of the day every day—as if you didn't have one beauty secret at all.

(You can see Marilyn Monroe in "Gentlemen Prefer Blondes" and "How to Marry a Millionaire".)



Mrs. Theo Croner of New York does a lot of housework but manages to be pretty as a picture.

"I wash 1400 pounds of laundry a year... but I'm proud of my pretty hands!"

If you ever meet Theo Croner, be sure to shake hands. You'll notice that hers are as soft and pretty as a pair of hands can be.

Yet Mrs. Croner (just like yourself) washes almost a ton of laundry every year. And plenty of it the hard way — by hand!

She's grateful for detergents, of course. Those miracle suds really chase grease and dirt. But detergents are a problem, too. That same grease-cutting action could send the natural oils and youthful softness of her hands down the drain, too.

Throw out detergents? Not Theo! She's found a way to keep hands lovely despite *all* harsh cleansers. It's a simple trick. After every chore, smooth pure, white Jergens Lotion on, right away.

You won't see any sticky film. Being a liquid, Jergens Lotion doesn't just "coat" the hands. It penetrates — helps *replace* softening moisture. (It has two ingredients doctors use for softening.) This is why more women use Jergens Lotion than any other hand care in the world.

Theo will tell you that Jergens is the reason her hands are so attractive. Her husband may not know the reason, but he appreciates it!

So keep detergents in your house (there's nothing like them). Just keep Jergens Lotion handy, and use it after every chore. It's such an easy habit, and so important to a woman.



Only **10¢ to $1.00** plus tax

Use JERGENS LOTION – avoid detergent hands



SPECIAL GREASELESS TREATMENT FOR

Blackheads Oiliness Enlarged Pores Flaky Skin

MANY A GIRL has her worst skin troubles when "looks" count *most!*

Abruptly, the oil glands start to *over*work. The skin turns sluggish. Dead-skin flakes begin to build up in oily layers over the pore openings. Then, large pores, even blackheads, are on the way.

Now Pond's recommends an *effective*, greaseless treatment for these "Young Skin" problems: oiliness, enlarged pores, blackheads, flakiness. It's quick, easy—and it *works.*

Give your complexion this

"YOUNG SKIN" TREATMENT

every night

Cover your face, except eyes, with *greaseless* Pond's Vanishing Cream. *The cream's "keratolytic" action loosens, dissolves off dead skin flakes. Frees the tiny skin gland openings to function normally. After 1 minute—wipe off. Rinse with cold water.*

Hundreds of girls with "Young Skin" problems tested this treatment. Improvements showed within 2 weeks! Oiliness disappeared. Blackheads, large pores decreased. Often blemishes cleared away.

"Young Skin" doesn't like a heavy make-up! A touch of *greaseless* Pond's Vanishing Cream makes a *fresh,* un-shiny base. Really *holds* powder!

The Story John Wayne Has Never Told

(*Continued from page* 39)

demand atop the pile already stacked on the judge's bench. And during those twelve days John Wayne sat on a hard chair in that courtroom and listened in mortification and fear to the creaks and rumbles of his world as it threatened to come tumbling about his ears.

It was during those twelve days that John Wayne, a man of forty-three, father of four, and reckoned to be a reasonably mature adult, really grew up. He has been a different man ever since. He will never be the same again. During those twelve days John Wayne took stock of himself, for as he heard the charges against him he, more than likely for the first time in his life, estimated the true values of his money, his standing in his profession, his friends and his loves. He put it rather simply when he stated to an associate: "I never knew I was so rich and interesting."

Public feeling for John Wayne as a person, and not just a movie star, was established on the opening day of the trial. Wayne had never known or thought about it. He had always considered the nice things people said of him just a result of publicity, most of which he never read. And he hardly believed the tributes. Forcing his way past the heavy crowds jamming the court corridors every day, though, made him a believer.

The tribulations of John Wayne began twenty years ago when he was an ex-football player working as a prop man at the Fox Studio, hoping one day to get some sort of better job or get into a line of work less casual. The word career meant little to him. Actually, all he was interested in was getting married to Josephine Saenz, a girl with whom he'd been keeping company since he was a college freshman. The brokerage business could have had him easy in those days if he'd been approached, or the automobile business. But he was literally tapped on the shoulder by a director and shoved in front of a camera. And he only took the work because it paid better than propping.

When he did marry Josephine Saenz it was a reckless step. He had no real belief that acting was going to pay off—and he was sure he'd never be adept at saying, "They went that-a-way" with conviction. But he wanted to marry so badly that he swallowed his fear of that little glass eye on the camera each morning and rode into the sunset at the end of each week—another quick movie to his credit—for the few hundred dollars that took care of his rent and groceries.

Actually, although he was married to Josephine for more than ten years, John Wayne never got to know much more about her than he did the day they were wed. In the first place he was too busy making a living, for his fee was small during all those years and he had to keep hopping to keep abreast of his growing family, which eventually amounted to four children. An intimate of Wayne's said at one time that he was never able to figure out why Duke and Josephine were divorced. "They never even had an argument," he said. "Everything was fine—then it was all over."

And to this day John Wayne himself can't give you a sound reason for the break-up of his marriage. Speculators among the columnists have said, though, that the reason was neglect. And they blame it on the fact that Wayne worked so hard he never had any real contact with his wife and kids—and found his recreation with the stout lads who rode with him in the movies. Josephine has confidentially reported from time to time that it was mainly a difference in religious belief and Duke's dislike for the social activities she thrived on. At any rate, divorce came and it was bitter to Wayne. It cost him all of the ambition he'd been building for ten years. He ran away, went to Mexico to escape the questions and what he earnestly felt to be the disgrace of the divorce. And he left almost as broke as when he married.

In retrospect, John Wayne's romance with Esperanza Baur, whom he calls Chata, was not nearly as exciting as it has been pictured to be by magazine writers. Actually, as far as Wayne was concerned at the time, it was something better than being lonely and it was fun in the first few weeks. A terribly shy man with women, Wayne courted Chata in almost the way Emily Post would suggest. He sent flowers, brought small gifts and trotted her to luncheons and dinner parties. He seldom saw her alone. But he didn't like any other girl and after a few months the thing got to the stage where Miss Post would have insisted on a proposal, so they got married instead.

The only sure way I know of doubling my money is to fold it and put it back in my pocket.

JACK BENNY

The marriage lasted seven years. But it was doomed from the beginning. And the reason was simple. A man can't buy happiness. That's what John Wayne tried to do. He tried to buy it, he tried to negotiate for it, he tried to pretend it was there, he tried to put up with it. But nothing worked, because if ever two people were temperamentally unsuited they were John and Chata Wayne.

Most men would have accepted defeat early and packed, but Wayne was more afraid of divorce than a wrong marriage. He had no intimation of how distasteful divorce could be at that time; he was just against it on moral grounds. And he was a little afraid that he'd be lonely again. So he hung on and carried off the pretense of happiness as casually as a character in a Noel Coward play might have done in a similar circumstance.

Ask anyone who ever spent any time at the Wayne home and you'd probably hear that he was a victim of that old mother-in-law bogey. Chata Wayne's mother, they say, ran the house and her daughter's life. That sounds as reasonable as necessary, but it isn't quite true. The truth can be stated much more simply. Incompatability. Absolute incompatability.

Chata Wayne was not a rich girl before she married John Wayne. But as soon as she was married the Wayne affluence took hold. The soft-eyed little girl became overnight a lady of means, a woman the butcher, the grocer, the banker and Wayne's friends had to deal with warily.

Little men have poked fingers in John Wayne's chest and told him off, and even though he could have broken them in two he took it, his only reaction being one of astonishment that someone could be so sore at him.

And a little woman can glare at him and he'll run like a rabbit. It's certainly not cowardice. It's a concession to his real-



Why Dial Soap protects your complexion even under make-up!

Dial clears your complexion by removing blemish-spreading bacteria that other soaps leave on your skin

No matter how lavishly or sparingly you normally use cosmetics, when you wash beforehand with Dial Soap, the fresh clearness of your skin is continuously protected *underneath* your make-up.

For this mild, gentle Dial Soap washes away trouble-causing bacteria that other soaps (even the finest) leave on skin. Dial does this because it contains AT-7, known to science as Hexachlorophene. It clears skin of unseen bacteria that so often aggravate and spread surface blemishes.

works in a new way! Until Dial came along, there was no way of removing these bacteria safely and effectively. These pictures taken through a microscope are proof.



No. 1 shows thousands of bacteria left on the skin after washing with ordinary soap. (So when you put on make-up, they are free to cause trouble underneath.) No. 2 shows how daily washing with Dial removes up to 95% of these blemish-spreading bacteria.

and dial is so mild, you'd never guess it gives such benefits. Doctors recommend it for adolescents. With Dial, *your* skin becomes cleaner and clearer than with any other type of soap. Let Dial protect your complexion all day—even under make-up.

Also available in Canada





P. S. For cleaner, more beautiful hair try *New* DIAL SHAMPOO, in a handy, unbreakable squeeze bottle. Contains AT-7.

DIAL DAVE GARROWAY—NBC, Weekdays



When planning a blind date for Sue—

☐ *Choose a lad you like* ☐ *Brief the daters*

You figured Steve's the answer to *any* gal pal's blind date prayer. 'Cause Steve collects be bop (grade A); keeps *everyone* spellbound for hours with those albums! Everyone except Sue, you discover. *Her* hobby's photography, remember? Moral: choose a couple with kindred interests. And brief the daters about each other, so they'll be set for conversation. To set a gal at ease at problem time, Kotex is the answer; gives softness that *holds its shape.*

Are you in the know?



If you'd hoist a receding chin, check—

☐ *Your hat* ☐ *Your hairdo* ☐ *Your neckline*

If your profile tends to backslide, check the 3 items mentioned above. Keep your hats simple, forsaking all angles. Your hair? Soft—(and shorten that mane!) Also, duck the draped or cowl neckline: definitely not your dish. Come "those" days, you can build up your *confidence*—via one of the 3 *absorbencies* of Kotex. *Try* Regular, Junior, Super.



To add greenery to your allowance—

☐ *Try tantrums* ☐ *Present a statement*

Shrewish tactics won't budge Dad. For "green thumb" results in wallet care and feeding—present a statement of your living costs; offer to meet Dad halfway by foregoing a few luxuries, phone sessions. Of course, as to "certain" needs, it pays to buy the finest . . . Kotex. For what's more important than peace of mind—with the *extra* protection *this* napkin gives?



More women choose KOTEX* than all other sanitary napkins

*T. M. REG. U. S. PAT. OFF.



Want to get "certain" facts straight?

☐ *Ask Sis* ☐ *See a librarian* ☐ *Read "V.P.Y."*

Hazy about what happens and why—at "that" time? Read "Very Personally Yours"—the new, *free* booklet filled with easy-to-understand facts, plus lively illustrations (by Walt Disney Productions). Hints on diet, exercise, grooming . . . do's and dont's a girl should *know*. Send for your copy today. FREE! Address P.O. Box 3434, Dept. 3103, Chicago 54, Ill.

ization that he can be wrong. One of the highlights of his court appearance was his shame-faced admission that he and Chata had engaged in a few physical encounters. When accused by her attorney of having taken a whack at her, Wayne hung his head in the best Ringo Kid fashion and stammered: "The only time I lifted my hand to my wife was to defend myself."

As the years progressed, John and Chata Wayne's marriage grew more and more troubled. One by one the cronies he'd drunk with and played poker with for years drifted away. And finally the home became just a house, a neat orderly house with no cigar butts or poker chips lying around, no visitors but Chata's friends and no more mutual love than is found in a hotel.

Even today Hollywood isn't aware of the number of times John Wayne left his wife—or she left him. But it was at least a dozen. Friends of the actor hated to ask questions and Wayne was never free to volunteer bulletins on his marital status, so it became routine to ask him to spend the night when he was calling on a chum and began to show signs of drowsiness. During the last two years of his marriage Wayne slept in more strange beds than a barnstorming bandleader.

But John Wayne's best refuge was south of the border, in Mexico. It was to Mexico he'd fly when he had no place else to go and couldn't get into his own front door. And to questions about the possibility of a rift in his marriage, he had the stock answer that everything was fine, he was just on his semi-annual vacation. But no one was around late at night when Wayne was alone and would pick up the telephone and tell his wife he was lonely and would like to come back.

The handwriting became legible on the wall in November, 1951, but nobody got wise. For days Wayne had strolled about his huge home in the San Fernando Valley trying to make up his mind. His wife and his mother-in-law were in the house, but he seldom saw them and they never spoke. His problem was immense—and there seemed no way out.

There was also the matter of money. No actor made more—and no actor paid out more. It was becoming like a treadmill that kept turning but never got anyplace. Late one evening, Wayne wrote a short note saying that if Chata wanted to, she would know where to find him. He packed a bag, caught an airplane, and the next night he sat beneath the stars in Acapulco determined to sweat it out.

He sat beneath those same stars for two months and nothing happened. And then the Christmas season came around. Mexico celebrates Christmas with great enthusiasm, and everywhere Wayne looked he saw the cheer that is universal at that season. It was everywhere but in the house Wayne had rented as a retreat. So on Christmas Eve, 1951, Wayne gave in. He flew to Mexico City early in the morning and took the afternoon plane to Los Angeles. But there was no reconciliation and the next night found him back under the stars at Acapulco.

John and Chata made one more try for happiness. It was called a second honeymoon by the papers. Wayne was to make a picture in Honolulu in mid-1952. Through the medium of friends he had persuaded Chata to see him, and they talked for several hours about their differences. Finally, almost as in the old days, she ran to his arms and they embraced and promised one another they'd stop all this silliness and begin all over again.

"I've got to leave the day after tomorrow," Wayne said. "But you come along. We'll go to the same places in the islands

we went years ago—and everything will be all right again. Wait and see."

They had the bridal suite on the boat, but they didn't need it after the first five hundred miles at sea. And shortly after they arrived at Honolulu, Chata Wayne took off alone and returned to mother and the house in the Valley. John Wayne never saw her again until that first day in court.

During the months between the final separation and his day in court John Wayne threw himself headlong into work. He formed his own producing company and tried to forget about Chata. However, he found this impossible. Wherever he went a man or two men or three men followed. He had to make a trip to South America, scouting locations for one of his films—and everywhere he went one or two or three men followed him.

It was on this trip to Peru that Wayne met a tiny, vivacious little actress by the name of Pilar Pallete. She was similar to Josephine Saenz and Esperanza Baur only in appearance. She was interested in a career, but only mildly. She was interested in fun, but most assuredly. Wayne's first interest in Pilar was as an actress. His company needed talent and Pilar, as her future will more than likely prove, is not only able but a unique personality, embodying much of the fire of the late Lupe Velez and much of the Latin beauty of Dolores Del Rio. Before he left her country, Wayne made arrangements for Pilar to come to Hollywood for a test. She did and was signed by his company.

Quite a little has been written romance-wise about John Wayne and Pilar Pallete, not much of it true. It is not true, for instance, that romance blazed at first sight. It is not true that Pilar has already promised to be the third Mrs. Wayne. But during the long months of loneliness the volatile little Peruvian has been a comfort and companion to a man in trouble—and for that reason may always remain close to John Wayne's heart.

Any man must have a pretty girl opposite him at dinner, no matter how disillusioned he becomes. Pilar has been that woman to John Wayne. At first it was very carefully handled. The dinners were at the homes of friends. But one day, during his period in court, as a matter of fact, Wayne decided to the devil with deceit and subterfuge. He took Pilar to a night club—and while the flash bulbs were popping, he announced that she was under contract to his company, she should be seen in public and as, according to what he read in the papers, he was practically a single man, who better could she be seen with than him. Most of Hollywood applauded his stand.

Today that is the way things stand with John Wayne. The gossips report that the divorce trial will be a honey. That charges and counter charges will fly as in no other Hollywood litigation in years—and it might well be so.

Nobody, but nobody, can tell what will happen when the sound and the fury has subsided. But it is more than likely that John Wayne will marry again. He's in his prime and hates to live alone. It's premature, but the girl might well be Pilar. This is based on the only personal statement he has ever made about her. It was at a cocktail party a few weeks ago. A man noticed Pilar standing across the room talking to a group of girls. She made quite a picture.

"Now there," said the guest, "is what I call a pretty girl. Is she with anyone?"

"Yes," said Wayne. "She's with me."

Maybe she is.

(John Wayne will next be seen in "Island in the Sky" and "Hondo.")

"My Skin Thrives On Cashmere Bouquet Soap

...because it's such wholesome skin-care!"



—Says Complexion-lovely SHIRLEY CHANDLER

Read How This Pretty, Young Airline Stewardess Was Helped by Candy Jones, Famous Beauty Director



CANDY JONES (Mrs. Harry Conover)

"An airline stewardess meets over 7,000 people a year," says Miss Chandler, "so a smooth, *naturally* lovely complexion is a 'must.' In New York's Conover School, Candy Jones taught me how to get one—with Cashmere Bouquet Soap. She advised using it daily, for gentle, *wholesome* skin care. My skin thrives on it! That whipped-cream lather is so mild . . . so fragrant. I carry my own Cashmere Bouquet on all my flights."



Complexion and big bath sizes

Here Are Candy Jones' Personal Beauty Tips For You!

1. Split a nail? Quick-fix it by applying cellophane tape from the moon up, then clip, shape and polish over.
2. Relax at bed-time! Take a beauty-bath with Cashmere Bouquet Soap, then a lukewarm shower.

MORE LATER, Candy

PHOTOPLAY PICTURE STORY

TEENS ON THE TOWN



1. *It's a date! And if anyone else wants that phone, he'd better be patient. Natalie and Bob have lots to say—they haven't seen each other for* hours

HOLLYWOOD is a lot of different places to a lot of different people. To some, it's glitter and ermine and champagne. To others, it's blue jeans and a gardened terrace overlooking a fragrant, quiet canyon. And to teenage stars, Natalie Wood and Bobby Driscoll, it's a town made to order for the kind of zestful, eager living that young romancers yearn to find.

Any time they can spare from their zooming film careers—and it's not much, for both young stars are very much in demand—Bobby and Natalie take off on an energetic whirlwind of relaxation.

They're as hep a twosome as any you can see around town. "He's a real dreamy date," says Natalie. Returning the compliment, "She's a real crazy kid," says Bob.



3. *A quick change in the locker room and our teen twosome's all set for a whirl around the rink. Neat, thinks Bob. Natalie just prays she'll stay upright*



5. *All that exercise calls for more. The Palladium's just the place. And you guessed it. They never missed a dance!*



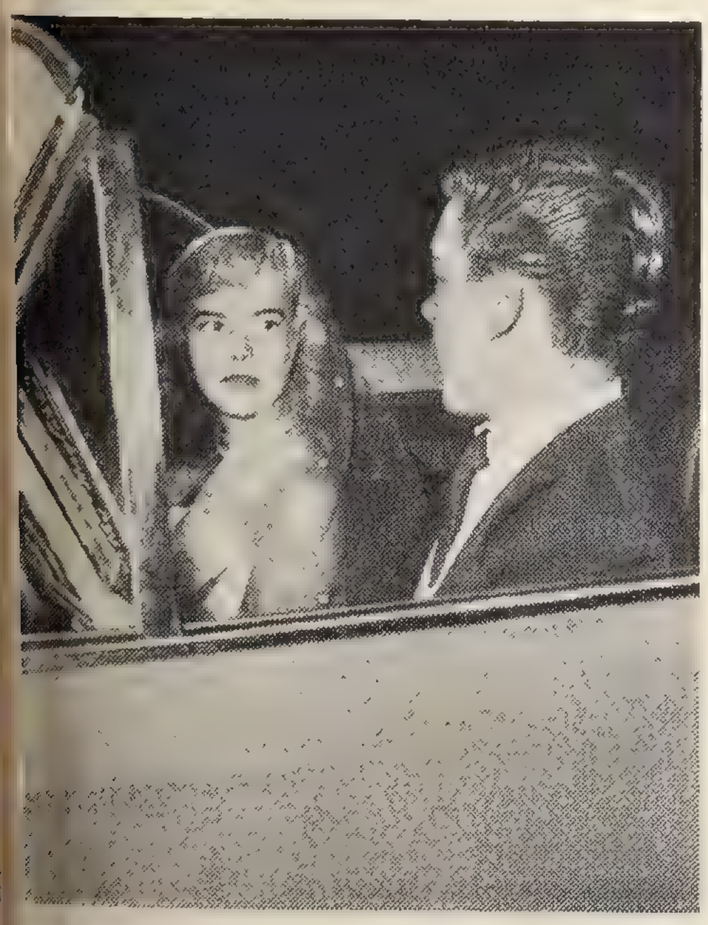
6. *Even a hurricane comes to rest eventually. And it finally dawns on the non-stop steppers that a quiet sit-down over a cool drink is in order*



2. *First stop Music City to hear the latest recordings. Dig that number, beams Bob*



4. *But Bob's a good skate and with his help, Nat learns to keep her feet on the ground*



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9. Esther Williams	60. Bill Williams	115. Betty Hutton	153. Fernando Lamas
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Marrying Kind

(*Continued from page* 49)

Years ago, Cohn had stood looking on when she renounced all for Victor Mature, after dissolving her marriage to Edward Judson. Then, when Vic was off on naval duty in the cold North Atlantic, she transferred her affections to Orson Welles, and this looked like the real McCoy for a while. She tried to change her personality for Orson, snipping off her lovely red tresses and bleaching them to a washed-out blonde shade. She let Orson saw her in two in a silly magic show and went the whole gamut by allowing him to direct her in a picture that laid an egg.

It wasn't long after she'd sloughed Orson off that Rita's earth-shaking romance with Aly Khan exploded on two continents. Her career as a film star was tossed away like an old shoe. Harry Cohn stewed in vexation over the loss of the best boxoffice bet Columbia had ever owned. While Rita played on the Riviera, Harry helplessly counted the money they were losing every day she ignored work.

Aly couldn't slip a plain golden ring on Rita's slender finger immediately because his then current wife wouldn't let him, but that minor barrier did not cool their torrid love. Rita had little thought for the tongues that wagged in disapproval. She acted as if she never intended to return to Hollywood and the movie job that had earned her more luxuries than even Prince Aly could give her.

But if Rita's career proves anything it proves this: She can fall out of love as swiftly and completely as she falls in. And inevitably the day dawned when the cool blue waters of the Mediterranean and the green hills rising from its shores no longer looked as attractive as her own Hollywood. There, a steady weekly paycheck awaited her, certainly a pleasanter prospect than the pile of unpaid bills that she was accumulating as Aly's Princess.

Love lay dormant in Rita's heart during the months when she was trying to decide whether or not to divorce Aly. Much dickering over finances went on among lawyers before she finally got her divorce in Nevada. But no one seriously believed that this flaming *femme fatale* was permanently done with love. That just wasn't in the cards that life had always dealt her.

And if Harry Cohn hoped for this, even he must have realized that it was a vain hope. He knew it for sure when Rita and Dick Haymes returned to California from New York. They were together constantly but arranged their dates cleverly, avoiding publicized night spots and the prying eye of the professional gossips. They would dine together at the Bel Air Hotel and pass long hours at the Naples where their blaze had started to smoulder.

When Rita finished "Miss Sadie Thompson" at Columbia (and that incidentally is the finest job of acting she has ever done) she decided on a vacation in New York. She boarded the train at Pasadena. Dick was there too, wearing denim slacks and carrying no luggage. Apparently he'd come to kiss her goodbye. He was seen getting on the train. But no one saw him get off.

"Probably Rita had his things along with her own baggage," Nora Eddington surmises. She has been watching this romance with mild amusement. "Dick showed up in denims just to throw the press off the track. Not that I have the least hard feelings in the matter. I'm willing to get a divorce if that'll help them to get married."

It was almost immediately after Rita and Dick returned from New York that one more snarl appeared in the tangled

fabric of their romance. Dick was suddenly faced with the possibility of deportation. An Argentine citizen, he had neglected to clear with the proper authorities when he went to Hawaii to join Rita while she was there on location. Although stories circulated at the time implied that he was being accused of draft evasion, there was no foundation in fact for these. He had attempted to enlist in the US Army, he said, and was rejected because of hypertension.

This development, while it cast a shadow over the romance, in no way deterred it. Nora, at that time, said she was quite sure that Dick and Rita were eager to marry as soon as possible. Dick, Nora said, was urging her to get a quick Alabama divorce to make that possible. But her lawyer had advised against it.

Nora's plan when I talked with her was to obtain her divorce in Nevada, contingent upon settling her money matters with Flynn. And to Rita and Dick openly dating in New York, even staying at the same hotel (though separated by several floors), this must seem desirable.

A Nevada divorce would of course clear the way for Dick to marry Rita before he goes abroad. If Nora should sue in California they would be required to wait a year before they could be legally married. And if I know Rita she'll be Mrs. Dick Haymes long before that. THE END

No Sad Songs

(*Continued from page* 54)

Before he hung up, Tony reiterated the earnest advice he had given her just before they said their farewells—only six days earlier, that had been, and it seemed an eternity—in their hotel suite at the Royal Hawaiian.

She must rest. She must take really good care of herself. She must take it easy.

"Because," he told her again, "we have more to think about now than just ourselves. We have to think about the baby."

Janet promised to be good. And she had been good, she really had. She had turned down all sorts of gay invitations, rested at the apartment, and at her mother's, relaxed determinedly while waiting for her picture to start.

She would take it easy. And Tony, she told him before they hung up, must keep *his* promise too—to telephone every *other* night, not every night. There was the budget to think about, now that the Curtises soon would be three.

And Tony promised. But he didn't keep *his* promise.

The very next night he placed a call to their home number, just at the time, strangely, that Janet was being admitted to St. John's Hospital for emergency surgery.

"I just had a premonition," he said later, "that something had gone wrong."

When he couldn't get an answer at their apartment he called his mother. She had talked with Janet earlier in the day, and everything had been all right then. But Janet had told her, too, that she would be home that evening. At this, Tony called Janet's mother, who had just come in from the hospital. The doctor had told her that everything was all over. There would be no baby—not this time. But Janet would be fine. She broke the news to Tony, as gently as she could.

It was then that Tony sat down and wrote the letter.

He was terribly, terribly sorry, he said, because he knew how disappointed Janet would be.

("I would be disappointed," Janet thought as she read. It was Tony's hurt she was worrying about; he loved children so.



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and had been beside himself with happiness when they thought they were to have a baby of their own.)

But she was not to worry. After all, she was the one who mattered. It *was* her health that was really important.

And they were still young. They would have lots of babies. Four babies. Twins!

There was more, lots more, but words written for Janet's eyes alone.

Janet says she will always keep that letter, to remind her how close two people can be, especially when they are in trouble.

After the joyous three weeks they had just spent together, trouble came like a stranger to these two.

Their trip to Honolulu, agreed to on a wild impulse at the very last minute had been the most exciting few days they could remember, a real second honeymoon. Last year Tony went on suspension to be with Janet in Colorado where she had been at work on a picture.

They had *had* their vacation, six days in Las Vegas, three weeks in New York—more time off from work than they had had together since they were married. ("It was the vacation that did it," Janet had gurgled when she first learned that a baby was on the way.)

Tony had to go to the islands for "Beachhead" and was upset. He hates flying, but didn't want to leave Janet a minute earlier than was necessary, especially since there was a possibility, just the barest possibility so far, that she was pregnant.

"Take the boat and if the studio will let me have the time, I'll go with you," Janet said impulsively.

They would have five relaxing, sun-baked days on the boat. It wouldn't matter if she had to turn right around and fly back to work the minute the *Lurline* docked. It would be worth it, just for the boat trip.

"Crazy!" Tony said, but set about getting reservations as soon as Janet's agent said she was clear.

The next few days were a madhouse. Getting reservations so late proved an almost impossible hurdle. They actually went abroad with Janet booked into a single cabin on A-deck, Tony sharing a double on D-deck with a more foresighted passenger. The D-deck roommate was only too happy to trade for Janet's airier, flossier quarters, however.

Also, at the last minute, Tony insisted that Janet have a pregnancy test. He wanted to be *sure*. Janet thought it was too early to tell, but had the frog test anyhow. The results, she was told, would not be available for several days. They wouldn't know, they thought, until Janet got back to California. She gave the laboratory her maiden name, Jeannette Morrison, just in case. She didn't want any publicity.

But somehow the positive results of the frog test leaked out. "I guess," Tony muttered when Janet's studio, her agents, and twelve dozen columnists began bombarding the *Lurline* with frantic queries about her pregnancy, "we got a talkative frog."

"Can't even *think* things anymore," was Janet's reaction, and she felt just a little bit cheated. Every woman should have the privilege, she thinks, of doing her own announcing about anything as important as her first child.

But once the first flurry was past, they were happy and relaxed, swimming every day in the *Lurline*'s swimming pool, gossiping with their good friends, the Van Johnsons, who also were aboard, making wonderful new friends, going to the movies on shipboard to see "The Naked Spur."

"They gave me top billing over Jimmy Stewart," Janet says. She didn't know whether to be flattered or embarrassed.

The docking in Honolulu, a three-hour frenzy starting at 5:00 A.M., was, Janet

says, "like New Year's Eve at eight o'clock in the morning."

The Kayaks and the catamarans coming to meet them, the divers the singing and shouting, and then, when the press boat came alongside, the kisses and alohas and the leis—so many leis Janet barely could see over the fragrant mass of them. And then ashore, where they could barely fight their way to the hotel car for the hundreds of fans who had heard of their arrival and come out to meet them. Both Janet and Tony (and Janet says Tony is *not* a sentimentalist, as she is) found themselves fighting back tears of happiness.

"It's so wonderful," Janet says, "to go someplace you've never been before and find that you have friends there."

They loved every minute of their six days on the Island. Janet was on twenty-four-hour call, but "the studio had a heart" and left her in peace. Tony turned into "a bronze giant." Janet—who had promised to stay fair for her picture—lolled under a protective umbrella and admired her husband's tan. Thinking about the baby, blushing a little when their newly made friends kidded Tony about his coming fatherhood, added up to perfect happiness.

It was midnight when Janet Leigh boarded the Pan American flagship at Honolulu airport to speed back home and to start work on "Prince Valiant."

A host of friends came to see her off, both old friends like the Van Johnsons (Janet made her first picture with Van and ever since he's been "sort of a guardian angel") and new friends she and Tony had made throughout the six exciting days they had been able to spend together at the Royal Hawaiian.

Despite the gay farewells, the kisses and the alohas, and the leis, she felt lonely, lonelier than she had ever felt in her life. Because Tony wasn't there. He had left a few hours earlier for the neighboring island of Iloilo to join the location company gathering for the start of his picture "Beachhead."

They had said their goodbyes alone in their hotel suite. Tony has always hated public farewells, and this time he particularly wanted Janet to himself. The things he wanted to say were for her ears alone.

She must rest. She must take really good care of herself. She must take it easy. He knew it would be hard for Janet who normally is about as passive as a cage full of happy squirrels, but she *must*.

"Because," he told her, looking hard into her wide grey eyes, "we have more to think about now than just us. We have to think about the baby."

Janet was remembering this moment when she snuggled down in her seat on the big plane, the sense of aloneness crowding in on her again. It was new and strange, this loneliness. It wasn't as though she and Tony had never been separated.

"Separations," she says ruefully, "have practically been the story of our life." Even in the first weeks of their marriage they were three thousand miles apart, Janet working on a picture in Hollywood, Tony touring in the East.

But this was different. There was something newly deep and mysterious pulling them together now, something new and important to share.

And in the days that followed, with Tony's phone calls and with his wonderful letter after their heartbreak, Janet realized that even though separated by distance, she and Tony were closer together than ever.

The words in his letter were true. They will be just as happy again, these two. For they will be together, and tomorrow is another day. THE END



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Wish You Had a Date?

(*Continued from page* 59)

tennis, swimming, golf, water skiing, modern jazz, the rhumba, movies, books and cares less—she's not for me. Sure, the face and chassis are the first things to attract a man (with me it's eyes), but the beautiful dreamer who relies wholly on artificial wiles—the coy glance, the pensive pout, the fluttering lashes for her dating appeal—is *strictly from nowhere!*

I like to ask a date to go bowling or riding or swimming, and I admire a girl who is game to try any sport. When Terry Moore and I were in Tarpon Springs, Florida, making "Beneath the Twelve-Mile Reef" I asked her if she knew how to shoot pool. She didn't but was ready to try. Only trouble was she shot a better game than I do—in three lessons! Terry is competition for any man in the matter of sports and she can even fly a plane.

ALL DRESSED UP—AND NO PLACE TO GO. The girl who makes men wait and wait and wait while she winds up the spit curls makes me—and any other dating male—as furious as a bull full of banderillas. Unpunctuality is bad manners. What it really means is "no one matters but me" and pretty soon no one is around to matter. Terry Moore in this respect is only *great.* She's always ready when I arrive, suitably dressed for the occasion, and once in the car she never asks me if her hair is all right, if her lipstick is on straight, if I admire her dress. Like most gents I hate all this. I figure a girl should do the best she can with what attributes nature and the drugstore provide and then not third-degree me about it.

And girls like Terry, Debbie, Lori Nelson and Susan Zanuck show excellent taste in clothes, it seems to me. For a beach picnic they'd never show up in a white silk suit, big hat or spike heels. They know that levis or shorts, sweater or sports blouse and flat shoes are just right. For my money, blue jeans and slacks are not for the girl who is on the rather wide side.

Frankly, I am not as impressed by the *dernier cri* (Listen to R. J.) of style as many of my dates imagine. Too much jewelry can be annoying. Personally (and I hope all my dates are listening) I think all girls should always wear white. Now, don't throw all your royal purple costumes away; this is only a personal idiosyncrasy.

Maybe the man in your life believes white belongs only in a hospital ward. But I think it is so dazzling, so clean, so pretty. I'm daffy for gals in white sports clothes, white summer suits, white evening gowns, white everything. And I don't mind lots of evening accessories that glitter. But hold the rhinestones any other time.

STOP, LOOK AND GLISTEN. Many girls overdo when it comes to clothes, but I'd say it's impossible to overdo cleanliness. The best-looking girl at the party is always the one with the well-scrubbed face and the gleaming hair which shows the effect of those hundred strokes every day. Elaborate hairdos don't thrill me at all, because I love to drive with the top down. If my date will just tie a big handkerchief over her curls to foil the breeze, that's dandy. But the girl who worries over her sleek hairdo is the opposite of dandy.

Like most men, I dislike heavy pancaky make-up, gooey lipstick, purple fingernails, and that too-powdered look some girls achieve—the face that looks like nothing so much as a plaster death mask. I'm all for the casual looking girl. Once, when I was skiing, I caught sight of a girl all dressed in woolly white, making a mad dash down a ski slope, her cute, pert face slightly flushed, hair tousled, a fire-engine red scarf casually tied around her throat and she was the prettiest girl I ever saw. In



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fact she sent me into a complete state of shock. I was getting visions of arranging a meeting. And then I noticed the man waiting for her at the foot of the slope. Too bad. We might have been a "thing." If you ever run into this girl—minus boyfriend, of course—let me know, will you?

Grooming can be overdone. If there's one thing that makes me flip it's the character with bored pseudo-elegance—you know, like the chi-chi type of fashion model with white, white face and a gash of red, red mouth, the one always draped against an Egyptian pyramid. She's the type who goes in for a long cigarette holder, is the epitome of how-tiresome-can-life-get, who holds her coffee cup as if she's afraid of it and who nibbles at food with neither warmth nor gusto—and who approaches life the same way. Such a doll buries all her natural appeal and spontaneity in a mess of artificiality.

I like a natural girl full of honest enthusiasms, one who can have herself a ball at the Palladium enjoying a good dance band and is still having fun at closing time. Of course, this doesn't mean a victim of perpetual motion who goes around laughing like a zombie.

THE TOO-EAGER BEAVER. She's the type that forgets that men invented courting. Too early in the game she decides the Boy in Her Evening is the Man in Her Life. Men still shy away from the direct approach. Like f'r instance, Daisy meets Horace at a party, decides he's for her after three minutes of chitchat, phones him the next day to invite him to a twosome dinner in her apartment. Such meat-cleaver tactics get a girl nowhere. A friend of mine told me that on the third date he was having dinner with a girl. When the waiter asked her how she liked her rice, she turned to her escort and said, "Thrown at me!"

Maybe it was funny but it gave him the overwhelming idea that she was already hearing the strains of "Lohengrin." A calculating gleam in a woman's eye is recognized as easily as a bird dog scents a covey of quail. When such a girl decides, "This is it," she forgets to veil that look in her eyes and is already inhaling the imaginary fragrance of orange blossoms. What's more embarrassing is the too-eager mother who sizes up a man and then starts to snag herself a son-in-law. Smart girls are never too aggressive in chasing after a man.

On the other hand, the girl who'd like a date but won't say yes because the man phones at six for a seven o'clock dinner date is committing one of the deadliest dating sins. I, for one, can't make plans too far in advance (my work schedule won't let me), and I like to drop by a girl's house sometimes and say "Let's go to the beach." I'm delighted if she'll grab a bathing suit, and afterwards is agreeable to some Hawaiian-Chinese food at the Beachcombers or a thick rare steak at the House of Murphy or a collection of enchiladas, tamales and tacos at the Casa Cienega.

But if she expects every date to be a real big evening at Ciro's or Romanoff's or the Mocambo, she'll have to find herself another boy. After all, I'm operating on $35 a week (that's what I'm allowed by my business manager who happens to be my dad). In some plush spots that will hardly cover a steak dinner, drinks, tax and tips. But about once a month I like a big evening if there is someone my date and I want to see—Billy Daniels, Sarah Vaughan, Peggy Lee or Bill Eckstine at a night club.

GOOD HUMOR ISN'T JUST AN ICE CREAM. One of the first things I look for in a girl is a well-developed sense of humor. I like to kid, affectionately, to play practical jokes and in return I enjoy being ribbed myself. And an expert in this department is Charlotte Austin, who can catch any gag, no matter how high-flying, and toss it right back at you.

That's one reason I like to be with show people—their wonderful sense of humor. When I was first starting in pictures I went around with a girl who was attending a finishing school. I couldn't keep up with her crowd's activities and report clear-eyed and wide-awake on the set so early in the morning. It was a shame when I had to leave a party that showed great promise. And I was afraid to discuss my work for fear they'd think, "All R. J. does is yak about himself."

But with a crowd interested in acting it's fun to chase around to movies—domestic and foreign—and then get into hot arguments over who was "with it" and who was lousy in the film and why. In a daze we stroll to the nearest coffee pot and tear the picture limb from limb. That's why I've enjoyed dating such girls as Gloria Lloyd, who's Harold's daughter, Carol Lee Ladd, who's Alan's daughter, Melinda Markey, who's Joan Bennett's, and Michele Farmer who calls Gloria Swanson "Mom." It figures that a girl who isn't interested in films would find these gabfests boring.

HOLD THAT LINE. Some boys think the only road to popularity when boy meets girl is a well developed "line." Lots of girls think so too. But I disagree. And I'm embarrassed by the girl who just must be the life of the party and gets louder and louder as the evening wears on. One night when I was with such a girl—a shoe kicker-offer—I was reminded of myself at my fourth birthday party. I got more and more excited until I began to spin like a top and found I couldn't stop. When my mother grabbed me I burst into tears.

The wild girl at the party is just displaying a sad lack of judgment. And a pet dislike of mine on double dates is the girl who huddles with her girlfriend and yak-yaks girl talk by the hour. Also, the girl who spends the evening babbling about what a heartbreaker she is, forgets that intelligent listening is a fine trait in anyone. The loud talker, the flirt, the domineering gal are all types men would like to see "get lost."

DATING MANNERS. There are a bunch of dating sins which go way beyond good taste and one of the worst is that displayed by the lass who purposefully lays her open compact on the table and proceeds to do an all-over job from foreheard to neckbone. A bit of brotherly advice to girls is: Never, never use a comb in public. A few disarranged curls are a hundred times better than the unpleasant reaction men get to a female running a comb through her hair.

Once on a date a girl discovered a chipped nail and put down her fork and nonchalantly began peeling the enamel! Then she took out one of those little boards and began filing the nail. I cringed. She was the same girl who asked me to carry her evening bag. Every half hour she wanted something out of it. A dinner jacket isn't tailored to hide a bulky evening bag, and I felt as though I were packing a gat!

Other dating poison includes being a poor dancer; complaining about the evening's arrangements; expecting expensive entertainment; wearing conspicuous clothing; rating "zero" for effort in grooming; "cat-chatting" maliciously about other girls' clothes, figures, personality, morals; handing out flattery in wholesale quantities; going on endlessly about other dates; letting a man know too soon where he stands with her and forgetting that an air of mystery is very appealing to any man.

Finally, I hope you won't take what I've said too seriously. Just remember that that salty song from the "South Pacific" score—"There's nothing like a dame"—is tops with me! THE END

Lovely Weather for June

(*Continued from page 57*)

in his arms like an infant. "Mustn't get her little feet wet," he teased.

"Ouch!" exclaimed his animated burden.

Quickly he put her down on a dry island of earth. "Why, Junie, what's the matter?" His concern was real.

Miss June Allyson, star, rubbed the offended area of her anatomy. "What's the matter?" she echoed in mock indignation. "I sat on that pencil in your shirt pocket—that's what!"

And, laughing, she ran up the hill to take her place for the coming scene.

Obviously, she was happy, and just as obviously the U-I gang was happy to have June around. A member of the publicity department, who has been exposed to her share of temperament, said fondly, "How can you help liking a girl who knocks herself out to do everything you ask? She makes the job seem easy."

You never heard her called "Miss Allyson," except in jest—and you never saw her alone for one minute. Co-star Jimmy Stewart slogged through the mud to stand beside her and talk until he was urged to get into some dry clothes. A grip with whom she was having a running gag got his licks in. Director Anthony Mann came up and kissed the top of her head.

This is a far cry from the taut, fraught girl about whom retirement rumors circulated only a few months ago. Except that they weren't rumors. "I honestly thought I was tired enough to quit and be plain Mrs. Richard Powell," she says. "I wanted to stay home and have two more babies instead of making pictures, but Richard said, 'Now, simmer down.'"

When the simmering-down period was passed, it turned out that June wasn't tired of making pictures at all. She had simply reached a point of complete dissatisfaction with the roles she was playing. She felt that these should be her best years and that the most was not being made of them. June is no phenomenon, no accidental star. True enough, her talents are varied and her physical assets many—the elfin charm, the petite air, the warm, husky voice—but it took more than all this for her to achieve stardom. A knowledge of herself and her limitations, liberal application of intelligence and courage.

She proved that she knew herself best when she was given the script of "Two Girls and a Sailor" to read. She saw immediately that it was wrong. She was to



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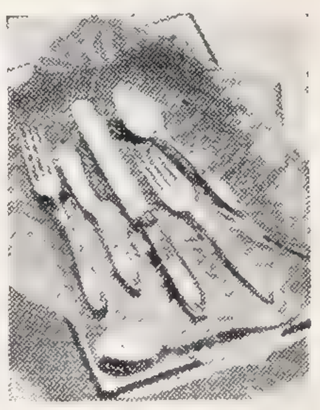
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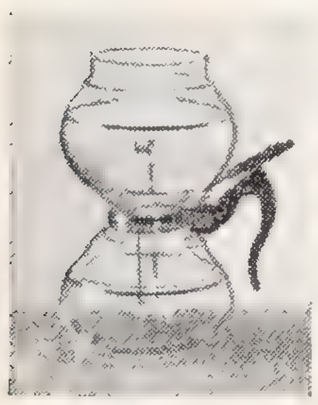
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play a beautiful, giddy girl while gorgeous Gloria DeHaven, for whom all great things were being predicted, was to be her plain, quiet sister. Now, it must be admitted that June had had a secret hankering to be the beautiful siren type up to that point, but she was realistic enough to see that no movie audience was going to be convinced that she was glamorous and Gloria DeHaven was not.

Deeply troubled, she took her problem to her soundest advisor, one Richard Powell. "Hmmm," he asked sensibly, "which is the better part?"

"For me, I think the plain girl."

"Well, you're certainly plain enough!" reassured that ever-loving man.

"But Richard, what am I going to do? How can I make them see it?"

"I think you'll find a way," he answered.

So she did it; she took up the scissors and whacked off her shoulder-length golden tresses. With her crowning glory gone, "I was the plainest girl that ever happened," June recalls with relish. Then she presented herself at the studio where, before M-G-M executives could pick themselves up off the floor, she asked to be tested for the role for which she was now unquestionably suited.

June won—and the picture made her a star. More often, and especially in recent years, she has lost her fight for the right type of role. "For one thing, I could never say no," she admits. "I still can't. Besides, they could always remind me that *I* was the girl who wanted to turn down 'The Stratton Story.'" She even offered to go on suspension several times, but she ended up playing parts for which she felt miserably unsuited.

It was for this reason and only this one that June declined to renew her contract with M-G-M. She neither asked for a raise nor was asked to take a salary cut, as has been rumored; money was not an issue. She knows well enough what an important factor the studio has been in her rise to the top, and warm words of gratitude are quick to come to her lips.

Purely and simply, June left Metro because she wanted to choose her own story material, which she could do only if she became a free-lance actress. When her husband, upon whose judgment she relies, approved of the move, June's mind was made up. And for once she stuck to her guns. But when her release was worked out, she cried for two days. It was not, after all, so easy to leave after ten years.

The new arrangement has turned out beautifully. It has been said that a childless couple has only to adopt a baby to be blessed with one of their own. The case of June and her urge to have the "right" roles is somehow similar. She had barely attained her new free status, had just signed with U-I to do "The Glenn Miller Story" when Metro offered her a real acting plum in its star-studded "Executive Suite." June could only be more delighted if the director's name were Dick Powell.

This is one of the most important projects in June's future: to work professionally with her husband, whose first directorial venture, "Split Second," was such a smash success. There are plans afoot; Mr. Powell wants very much to do a picture based on the fabulous Gibson Girl of the early 1900's, and Mrs. Powell entertains the fond hope that she'll be invited to play the title role. "I have a feeling, though," she says, "that he fancies Jane Russell for the part." The thought of competing with the sultry and statuesque Jane appeals to her sense of the ridiculous. "It will certainly be one kind of picture or the other, won't it?"

June is busier now, working harder than she was under contract, and she thrives on it—except that she misses being with the children. Pamela and young Richard do have six-thirty breakfast with their industrious parents, but it's still a very long day until June sees her small fry again at seven or so in the evening.

By then, of course, they've already had their dinner, and June can only visit with them briefly as she tucks them in for the night. Not with a lullabye, however. "My daughter broke me of that," she says.

It seems that young Pamela is a purist about her music. She never went so far as to say she didn't *like* it when the unique Allyson voice was raised in song. Even more devastating, she merely asked, "Mother, what are you doing?" Mother got the idea.

The Powells have a deep, abiding love for home and family, and the Mandeville Canyon farm is well-stocked with young growing creatures, to which Dick wants to add more animals and June, more children. "I can remember when I felt like a wallflower if I didn't go to a night club a couple of times a week," she says. "Now it just isn't terribly important. The last time we went, whenever that was, it was just smoky and dark and noisy. I'd much rather have dinner at home, alone or with friends, and run off a movie later."

Now, more than ever, she encourages the quiet routine that they both prefer. Aside from the fact that they are too tired for giddy activities after a day at their respective studios, June has reason to see that her husband gets the rest he needs. After a "virus" was properly identified as a ruptured appendix almost too late to save his life, it was predicted that Dick would be sidelined for at least six months, possibly a year. Then the people who make predictions did a quick double-take because, the moment he could get around again, Dick was back in harness at the head of an independent production unit at RKO. His wife, who was not surprised, simply went on praying and taking care of him when she could catch the guy.

Her Richard is, of course, a man of enormous energy and intelligence. It is safe to say that if he hadn't entered the world of entertainment, he would have been equally successful in any other field—he has that much imagination, that kind of drive.

"It's fantastic," June said recently. "Richard will say, 'In five years I want things to be like this,' and then he starts working for it. You don't have to wond about it or worry. You can be as sure that it will happen as you can of the sun rising tomorrow."

Happily Dick is a strong man as well as an intelligent and resourceful one; though the horror of that near-fatal illness is still fresh in his wife's mind, the spring has long since been back in his walk, and zest for life strong in his heart.

He wears the pants in his family, no question about that, even though Mrs. Powell does cut a pretty cute figure in her own tailored slacks. He knows more about more things than anyone else in June's experience, so she's happy to let him take over. He's the financial wizard with a sound head for figures, the fashion expert who selects her clothes with a lively and knowing eye. He listens to her problems and points her in the direction of the right solution. He's a perfect father, a wonderful husband, a delightful companion.

In fact, you could write it in chalk on the fence and put a big heart around it that "Junie loves Richard." Make that two hearts—and vice versa. Hard as this is to believe in Hollywood, even *that* wouldn't put the double-whammy on the Powells. Every morning is a beautiful morning, and everything's going their way.

THE END

A MARINE TAKES OVER



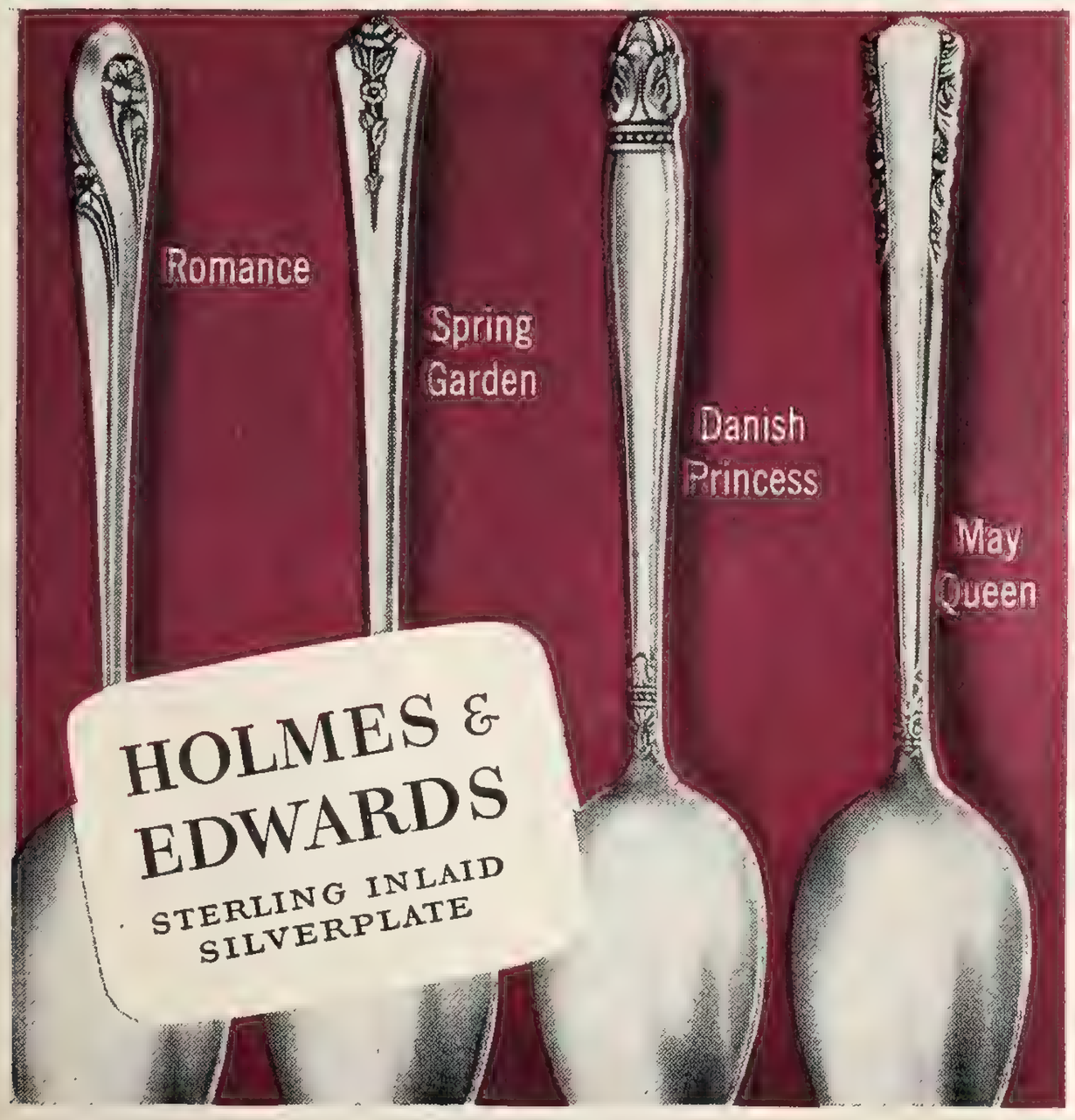
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Ready for Love

(*Continued from page* 45)

pictures of London, so she would remember this special occasion; beautifully painted ceramics; so many lovely things for Pier to cherish.

Pier, who can get highly emotional over a bird or a puppy, cried all morning—she was happy, happy to be twenty-one, happy to be remembered, just so happy! And in between the happy tears there would be laughter, because someone was always coming up behind her to sing a snatch of "Happy Birthday."

But the day wasn't over yet. In England, everything stops for tea at four o'clock. Sure enough, along came the tea in due course. But with it came a huge cake—ablaze with twenty-one candles! "Oh, Anna, Anna," Pier said to herself, "you are a lucky girl!"

Although she had been between tears and laughter all day, Pier's birthday celebration didn't really start on the set. The best thing of all, the secret that she brought out to think about during the day, had really happened at the best time, the very start of the day, when she first awoke and realized that today she was twenty-one. Kirk Douglas was actually the first to speak to her that morning. He had phoned from Rome, where he is making a picture himself, to wish Pier a happy birthday.

What a wonderful, happy day to remember was Pier's thought as she tucked herself into her bed that night at the Savoy Hotel. And as she drifted into sleep Pier didn't know the best was yet to come!

The next morning was a Saturday; no reporting to the set that day at Elstree. When the phone rang that morning, Pier didn't know it was still a continuation of her birthday. Not only a continuation, but so much better! It was Kirk Douglas again, but this time he wasn't calling from Rome. He had Jet Cometed in to London, and what he said was, "I couldn't make it yesterday. But let's pretend it's still yesterday, and your twenty-first birthday, because I have come in to spend it with you."

Pier shrieked with delight. Kirk hurried over to the Savoy, and before they knew it, it was lunchtime. So Kirk took Pier and her mama to lunch, still celebrating.

That night was theirs, too. At the Caprice, an Italian restaurant. Kirk and Pier dined; they laughed between mouthfuls of scampi (Italian fried shrimp) and antipasto. Later, Kirk had to fly back to Rome for his picture, "Ulysses." But before he left, Kirk gave Pier a beautiful ring as a birthday gift.

Seeing the two of them that night emphasized the contrast between the worldly-wise, handsome man of thirty-six and the delicate little girl who still looks a very unworldly eighteen.

Pier tells a story that points up the contrast perfectly. "We were in a night club when we were in Rome," she says, "and there was a table of people we knew. To us they said things like, 'Oh, Kirk, you're wonderful.' . . . 'Oh, Pier, you look so sweet.' But while we were dancing, Kirk said to me, 'You know what they *really* say, as soon as we leave?' . . . 'Oh, look at that Kirk Douglas, so old, with that sweet little angel!'"

Pier knows what they are saying about her friendship with Kirk Douglas. And she has some thoughts on the subject.

"They have been mean to Kirk in America. What do they say? 'Pier should open her eyes; he is a man of experience!' This 'man of experience' business, it makes me laugh! Many girls have fallen in love with a man of experience; some of it has been good, some bad. I pray it is all for the best. You can never know how things work out."

Pier will not say that she thinks she is in love with Kirk Douglas. But what she has just said, "Many girls have fallen in love—" shows how she is thinking.

Pier goes on, "He has been wonderful to me. He is kind, polite, thoughtful; that is what I like in a man. There are so many things, little things that are big things—attention to me, am I comfortable, am I happy, is everything all right? So many young people today, they are interested only in themselves and how they look. Kirk knows I am not like that. Whatever happens to me, or to him, we write each other. Once in a while, we talk together on the phone. It is wonderful to have such understanding. This is the thing that people cannot see. And if you have to listen to people talk you can kill yourself!

"You see, I look very young; eighteen or nineteen at the most. I am not grown up the same way an American girl is. I have been through a war; for six years we suffered. I know what it is to be without eating for three or four days. I know now that suffering is sometimes good for you. But it made me not want to grow up; I was afraid. In one way I wanted to, in another I didn't."

That is the reason why, to Pier, her

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twenty-first birthday meant even more than to most girls. Because it was the preceding year that had helped little Pier, or little Anna, grow up. Eight months before, she had worked in a picture called "The Story of Three Loves" with an actor named Kirk Douglas. Kirk became fascinated with this little girl who is such a study in contrasts. She is all the sunshine and light of the Italian temperament that even childhood suffering has not dimmed. And underneath all the color, there is the shade of great mood and emotion shining in her grey eyes. No, she is not like American girls, this Pier Angeli; so much younger in some ways, so eternally older in others.

Kirk Douglas saw what was wrong with this part-child, part-woman. He saw, and understood that she had been hurt and was afraid. Pier tells it herself, "One day Kirk told me, 'Anna, you should grow up. It is good for a girl to grow up, at twenty-one. You should go out, talk to people. You have a big mountain in front of you, but if you reach the top, the other side will be beautiful.'"

That is what has happened to Pier this past year; she reached the top, she has found the other side beautiful. And she believes this is so because of Kirk Douglas.

Pier says, "I was always mixed up. A boy tells you he loves you, but how can you know if he means it? You are like a little girl who has no way of judging these things! For six months, I was crying. It was very hard to take. Mama used to say, 'Don't do this, don't do that,' because she wanted me to be safe and protected. And I was saying, 'Yes, Mama, yes, Mama, whatever you say.' But then I said, 'Mama, a girl should be allowed to go out by herself. I am old enough to be entitled to ask if I may go out for tonight. I wouldn't do anything bad. If you will give me the key, I will be home at eleven-thirty.'"

This may come as a shock to some American teenagers; but it is true that Pier never went out alone—without Mama, that is—until she was almost twenty-one. And to stay out until eleven-thirty, even then, was a great privilege. Pier says, "Mama did this, she gave me the key. And it gave me confidence in myself, and in the people I was going with."

It isn't, of course, that Mama was keeping Pier under lock and key, or doing her an injustice. Mama herself would tell you that she wants for Pier only what will make her happy. It's just that Pier was raised by European standards; and Pier did not question her mother's wisdom.

What does Mama think, then, of Kirk? "Mama," says Pier, "doesn't think he's right for me. She likes him as a person, but for me she thinks there should be a younger boy, not a man who was married before and has two children. She also says, 'He is a man of lots of experience.'"

Pier doesn't grin at this; there is a serious look on her face when she adds, "Mama finally said, 'You are on your own. If you have to think of anything, at least think it over three times!'"

And to this, the grown-up Pier adds, "All mothers who love their children are a little jealous when they start to live for themselves. But she is good and she will get used to it. She understands it is not good to stay tied forever to your mother."

Not that Pier Angeli plans to jump into a marriage that practically everyone feels would not be right. Pier is more level-headed. She is willing to give herself a chance, to see what time brings.

She says, "Everything takes time. I will not say, 'I will never get married so soon!' But I think of my career first; there is lots of study. When I was a little girl and wanted only to be a ballet dancer, would I have dreamed that today I would be in London, making a picture? So many things can happen, but not at the moment. Everything is so immature yet!

"In this life, if you have everything to start with, sometimes you don't appreciate what you have. Things have come to me little by little; I have the house in California, and the car. But sometimes I even get nervous, when I want everything and it's not there. Then I realize this is no way to be."

In Pier's dressing room at Elstree there is a picture of Kirk on the dressing table, and a snapshot of the two of them in Rome.

Pier looks at the picture and says, "I was always dreaming; now I can see those dreams become a little of reality. Every Sunday I go to church and pray that everything should come out all right. I don't want just marriage; I want the kind of love that should go with it, that keeps you not only loving, but liking and respecting each other. If I get married, I'll be married only once!

"I can wait. Time will tell. I feel just wonderful, very happy and relaxed." And that's Pier Angeli today.

But there is a sequel to Pier's story, and what has happened to her in less than a year. Something has happened to Kirk Douglas, too! She explains it, "When Mr. Pasternak saw him in Rome, he looked at Kirk and said, 'How you've changed!' You see, Kirk was confused, too; he was searching for something. Before he was all tightened up. Now he is calm and relaxed. Others have said this, not only I. I am very happy about this!"

Evidently Pier believes she is not the *only* one who reached the top of the mountain and found the other side beautiful. And, as she herself says, time will tell!

THE END



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LOOK WHO'S



Glynis Johns

High-pitched, husky, haunting voice . . . eyes that are almost slanted . . . provocative mouth . . . these have made Glynis Johns a distinctive personality to moviegoers. But Glynis takes a disparaging view of her own appearance. "I look like a frog! In fact, Dick calls me Froggie." "Dick" is Richard Todd, her co-star in "The Sword and the Rose."

In February of 1952, she acquired an American husband, David Foster, a young businessman. David, too, has a cosmopolitan background. He was born in England of American parents, and brought up mostly in England. His path crossed with hers at least once while they were children. "We went to the same Sunday school," Glynis says, "but we don't remember each other. David's sister remembers me, though—I used to wear a terrible pixie hat that she loathed!"

Glynis' closest friends, of course, belonged to her own world. Stewart Granger was among them: "I'll never forget how nice he was to me when I was fourteen, new in pictures. I know his moods; he's almost a brother."

Glynis had just graduated to grown-up roles with "The Invaders," when, at eighteen, she was married to actor Anthony Forwood. Their son, Gareth, was born the following year. But the usual hazards of a youthful marriage were too much for the couple. Wiser now, she can see them in retrospect: "After all, you're one person at one age—and an entirely different person at another." Within five years, the Forwoods were divorced.

Briefly, Glynis later found herself attracted to Michael Wilding, while he was sharing a yacht with Granger. Mike, too, is now simply numbered among her old friends; she likes him for his easygoing, even-tempered quality. Jean Simmons joined the circle as Mrs. Granger, and Glynis was the couple's house guest on a visit to Hollywood. Both girls enjoyed the outdoor life there; they'd put a stack of records on the player and swim to music. "We practically perfected an Esther Williams stroke!" Glynis laughs. More seriously, she makes only one comment on the gossip-haunted Granger marriage: "They love each other very much."

The next time Glynis herself thought she had fallen in love, she was naturally more cautious. She became

HERE

BY EVE FORD

engaged to the noted English producer Anthony Darnborough. It was lucky that they didn't rush into marriage, for through her dates with Tony real romance entered Glynis' life. At a party given by a friend of his, she met her forgotten Sunday-school acquaintance, David Foster. About that time Glynis and Tony broke their engagement, but they remained good friends.

Then David, an executive with the Colgate-Palmolive-Peet Company, returned to New York. The new romance might have ended right there, if the Broadway theatre hadn't played Cupid. Glynis got an offer to star in New York and promptly accepted. "But I wasn't really planning to get married," she says. "When I left, Tony cabled David to look after me!"

David followed instructions. Midway in the play's one-week New York run, Glynis became Mrs. David Foster, and the English actress began turning herself into an American housewife. But both she and David recognized Glynis' career as an essential part of her; there was no thought of giving it up. Her first good offer was from Walt Disney, for "The Sword and the Rose," to be shot in England. It was too choice to turn down, and three months after their marriage the Fosters again found an ocean separating them—for part of the time, more than one ocean. As export manager, David was sent on a tour of Central America and the Far East.

Their future looked disheartening—and then, suddenly, everything was fine. This time, it was David's company that played Cupid. He was transferred to the London office! Glynis insists this was all a coincidence. But David's father, who is chairman of the board, just might have intervened. Married a year, the Fosters were honeymooners in terms of time spent together. Now they could settle down and get better acquainted.

Happily, movie producers also proved cooperative with true love. Fans were pleased to hear that Glynis would team with Todd again in Disney's "Rob Roy." But it was the off-screen teaming that delighted her. British-made, the forthcoming picture didn't take her away from her husband. "Now we're together!"

Blonde hair, blue eyes, 5'3½", 108 pounds, bust 34", waist 24", hips 34". Born: Pretoria, S. A., 10/7/24. Pictures: "The Sword and the Rose," "Rob Roy"

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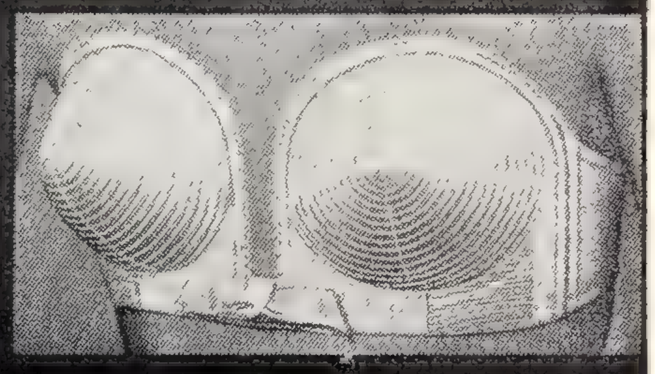
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INSIDE STUFF

—*Continued from page 33*



No two people have ever been so in love as Ginger Rogers and husband Jacques Bergerac. And never has Ginger looked prettier. Wait until you see her in "Forever Female"

Sad news that Fred MacMurray lost his lovely wife, Lili, after a prolonged illness. Fred's selfless devotion during their seventeen-year marriage was beyond description . . . Glad news that Clark Gable finally has a smash hit in "Mogambo" and so deserving . . . Disturbing news that the Jeff Chandlers are incompatible again, with the big fellow leasing a Westwood apartment to live in solo.

Little Women: Every man from eight to eighty (including Cal) was watching them shoot "Son of Sinbad," a Technicolor extravaganza. One hundred and eighty bleached blondes wore a smile—and a string of beads. Mari Blanchard who *is* a blonde, naturally wore a brunette wig! There was the tall, sensuous stripper, Lili St. Cyr, whose voice is being dubbed, but the body is *all* Lil's. Obviously someone forgot that Sally Forrest is a real dancer when they *pasted* on her costume. The Johnson office made them reshoot her number! Dale Robertson's Oklahoma drawl coming out of that oriental get-up, was the end!

Another Chance: Jack Briggs (he was Ginger Rogers' third husband) has a new wife and they're expecting their first baby . . . Talking of Ginger, she and husband Jacques Bergerac are wonderfully happy. Devoted wife Ginger spends her leisure hours grooming her bridegroom for a screen career at Metro . . . Zachary Scott now married to actress Ruth Ford, legally adopted her daughter whose real father is European actor Peter Van Eyck . . . Phil Terry, husband number three on Joan Crawford's list, is married again. He now owns a beautiful home on Lido Isle and commutes to Hollywood and film work.

Seen and Heard: Jane Powell and Gene Nelson holding hands throughout "The City Is Dark" preview at the Pantages Theatre, while the audience applauded Gene's first dramatic triumph . . . Ricardo Montalban and wife Georgianna have been married ten years, have four children, are holding hands whenever Cal sees them . . . Hollywood hysterical note: An eager-beaver writer called M-G-M and requested to be first on the interview list when Ann Blyth expects a baby. At the time, Ann was still on her honeymoon! . . . Portrait of a happy man: John Derek who finally secured his release from Columbia. Now all he wants to do is take *ugly pills* and become a director! . . . Sign on a Hollywood theatre marquee: John Wayne in "Trouble Along the Way." Also, "The Lady Wants Mink." Someone must have been reading John's personal publicity!

Salt and Pepper: While Leslie Caron's husband is in the Coast Guard, she attends a Beverly Boulevard cooking school. Every week he receives a prize package to sample . . . There's

nothing Russian about Barbara Rush and Jeffrey Hunter except their wonderful Beef Stroganoff. Saturday nights they whip up a huge bowl for Bob Wagner, the Dale Robertsons and other friends who happen to drop in . . . Personal to Virginia Mayo: You used baking soda, honey, *instead* of baking powder in that cake you baked for Michael O'Shea. He loves you, so he ate it!

Cross Roads: Just as Cal predicted last month, Betty Grable was surpassed in surprise only by Betty Hutton (who had a similar experience) when her contract was canceled. Like La Hutton for Paramount, gams Grable has been a top money maker for Twentieth Century-Fox for seventeen years. She asked for her release after refusing to do a loan-out musical at Columbia. This is a day of come-hard, go-fast in Hollywood. Would Betty's studio have acted otherwise if Marilyn Monroe hadn't been around?

Boxing Gloves, Anyone? They kissed and made up when "Red Garters" finished shooting, but you can bet that Rosemary Clooney won't be making another movie with Gene Barry. Insiders say Gene has a talent for rubbing people the wrong way; it's unintentional and he isn't even aware of it . . . Elizabeth Taylor supposedly said that Michael Wilding made his "first" and "last" picture with Joan Crawford when he made "Torch Song." Hollywood is mystified over the reason . . . Action in "Rage of the Jungle" has nothing on the "rage" Ann Sheridan and Glenn Ford felt for each other. Glenn, it seems, claims that Annie's tardiness on the set held up produc-



The Ricardo Montalbans have nothing to hide—including their love for each other



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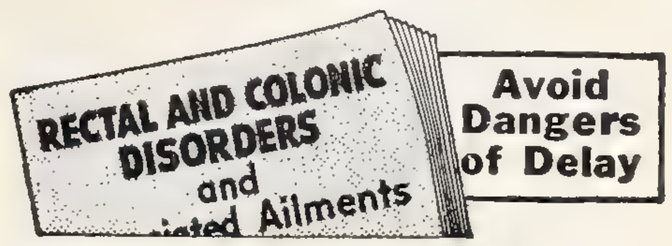
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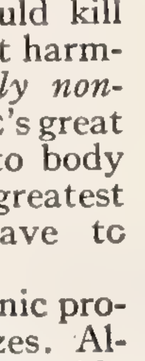
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INSIDE STUFF —*Continued*

tion. She contends, he was always afraid someone might take one foot of film away from him!

Magnificent Misfit: Cal hereby declares a "Roman Holiday" to shout the praise of this charming picture. It isn't 3-D, wide screen, or in Technicolor, but now we know why every Hollywood star was so curious about Audrey Hepburn! So help us, several studios snubbed this new cinema enchantress because she lacks classic beauty and her teeth aren't perfectly shaped. Director William Wyler was merely searching for talent and, oh brother, he really found it!

Paging Pinkerton: Elizabeth Taylor faces a dilemma. She just doesn't know what nationality she is, so she's appealed to M-G-M's legal department to straighten out the tangle. Born in England, lovely Liz automatically became an American by marrying Nicky Hilton at the age of nineteen. Having divorced him and married Britisher Michael Wilding before she was twenty-one, she believes she again became English. Now that she *is* twenty-one, Liz wishes to choose her country. "I want it to be America," she says firmly.

Clothes Horse: Other stars are green with envy. A clause in Jane Russell's fabulous contract gives her the right to keep any gown that has been designed for her to wear in a picture. But the ironical part is, Jane has no clothes sense and knows it. She'd rather wear slacks and sweaters than sequins and sables!

Sacred Trust: Although he isn't a Catholic, Gary Cooper has such respect for his daughter's religion, he accompanied Maria and his estranged wife to an audience with the Pope . . . By joining forces with the Christian group conducted by Jane Russell's mother, David Brian's found the peace and happiness he's long been seeking . . . It's a long drive each Sunday, but William Holden wanted his sons to attend the same church in Pasadena where he received his religious teachings.

Honeymoon Blues: When Dale and Jackie Robertson were married there was only time for a one-day honeymoon. But Dale made a promise that they would have a real honeymoon at Banff and romantic Lake Louise, soon. Well, two years and two months later they finally got that Canadian honeymoon. It *was* beautiful and dreamy as friends and travel folders had promised, but not as they had planned. It was more like home week at Twentieth—the company of "River of No Return" had arrived to location there. Then to keep them further company, a special teen-aged travel tour checked into the hotel, starry-eyed to



A promise fulfilled. And not even some unexpected interruptions disturbed Jackie and Dale Robertson, having a heavenly time on their delayed honeymoon at Banff, Canada



It will take more than rumors to separate the Charlton Hestons, often careers apart

find Dale Robertson an unscheduled attraction. Cute girls though, and ever so polite thanking Jackie for being such a good sport and letting Dale dance with all thirty-six of them!

'T aint Necessarily So: Charlton Heston was tied up with the filming of "Bad for Each Other," when his talented wife, Lydia Clarke, received a hurried call from New York to try out for a stage play. She flew East and the rumors flew everywhere. "The Hestons are parting." Nothing of the kind! These two are very happily married and intend to stay so. Prologue: Lydia got the part and Heston will be spending a lot of time in New York this fall.

Lowdown from London: Hollywood hears from across the Atlantic that even actor Leo Genn (who is a British subject) resented the attitude of the local press toward Alan Ladd's making "The Big Jump" in England. Always the gentleman, Alan remained kind, courteous and said nothing . . . His Hollywood friends are distressed by reports drifting back about Errol Flynn. He seems to have lost incentive—added weight detracts from his wonderful physique and his handsome facial features have changed. So say those who have seen him recently. We wonder why and hope it isn't true.

Dog Tales: Zsa Zsa Gabor and her French poodle wear the same hair-do, but her bark isn't worse than pet poochie's bite . . . The puppy that director John Huston gave to Audie Murphy when he made "Red Badge of Courage" has grown to the size of a small pony, so Pappy got to work and raised the roof on the dog house.

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Accepted for Advertising by the Journal of the American Medical Association

Meet the Champs

(*Continued from page* 43)

A male idol has to watch his figure as carefully as a female star does—if he wants a figure worth watching. You'll often find Jeff Chandler (6'4", 190, 46", 34") tearing into a rare steak while wistfully eyeing a nice, rich, forbidden dessert at the next table. To counteract an occasional eating binge, Jeff relies on golf and gym workouts.

Boxing is the favorite method for keeping in trim, and plenty of stars can prove that their muscles are useful as well as decorative. Tony Curtis got his start in fisticuffs on the New York streets, having to establish a beachhead in one neighborhood after another as his family moved around the big town. Later, he got more formal training, learned the control of his body that helps to make him a convincing football hero in "All American." Scott Brady (6'2", 175, 42", 32", starring in "El Alamein") and Ricardo Montalban (5'11", 170, 42", 30", now in "Latin Lovers") both put on the gloves frequently. So does Rick's fellow Latin, Fernando Lamas (6'1", 175, 44½", 31"), who was intercollegiate boxing champ back home in Argentina. A versatile athlete, Fernando needed no double to keep pace with Esther Williams in "Dangerous When Wet." He once won the free-style swimming championship of South America.

Rory Calhoun's boxing background is equally impressive. In college, he fought fifteen Golden Gloves bouts and never lost one. Before he scored in movies as a lusty outdoor type, Rory (6'3", 193, 42", 32"), was a forest-fire fighter, a logger, a miner, a truck driver, a cowhand. He'll be right at home in "River of No Return." John Bromfield (6'1", 184, 44", 32") also has picturesque experiences behind him. Another collegiate Golden Gloves champ, he was earning a living as a tuna fisherman off the California coast when Hollywood discovered him. A lady agent saw John on a wharf, mending nets, and decided his splendid muscular development would be highly photogenic. It is—in Esther Williams' new film, "East to Love."

Tab Hunter and Burt Lancaster, of course, both excelled in specialized athletic fields. Tab was a figure skater of near-championship calibre, and he still spends a lot of his spare time on the rinks. In "Gun Belt," he looks at ease on a horse with good reason: He began riding in the horse shows at the age of eleven, and he's even gone in for the dangerous sport of jumping. Burt's acrobatic skill, which landed him a circus job at nineteen, is put to frequent use in movies. Between pictures, he does daily tumbling workouts with partner Nick Cravat.

Some of Hollywood's muscle men have had to work hard to get those husky shapes, as well as to keep them. Incredible as it seems, Cornel Wilde (6'1", 180, 40", 30") was a skinny, sickly youngster, until he went in for fencing in high school and college, winning city and American amateur championships with the foils. With this talent, he's been pretty well typed in swashbucklers, but the sense of timing and precision it gave him came in handy when he had to learn the aerialist's art for his prize role in "The Greatest Show on Earth."

Another adventure-yarn king, Richard Todd (5'10", 170, 41½", 34") also battled illness as a child. An attack of rheumatic fever might have left him an invalid but he rebuilt his strength first with exercises, later with bicycle and horseback riding. Eventually, his parents were horrified to find that Dick was even going in secretly for roughneck games of rugby. The boy who might have been an invalid achieved a fine war-time record as a commando and a paratrooper. Now vigorous sessions with trainer Paddy Ryan keep Dick in shape for his prize role in "The Sword and the Rose" and the forthcoming "Rob Roy."

An actor faces one hazard when he acquires a beautiful set of muscles, however. People are likely to be so dazzled by the muscles that they don't recognize him as an actor. But Lancaster did score one for his beefcake colleagues when he kept his shirt on and won an Academy Award nomination for "Come Back, Little Sheba." But he's gone right back to the shirtless class since, with "His Majesty O'Keefe," and his fans don't seem to be doing any crying about it. Lex Barker, (6'4", 200, 44½", 34") has made a career of displaying his muscles as *Tarzan*. Any time he gets restive and begins to feel he's frustrated as an actor, he remembers what an earlier *Tarzan*, Johnny Weissmuller, once said in the correct jungle-man dialect: "Me no get Oscar. Me get fortune."

THE END

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MOVIES

(*Continued from page* 16)

THE ACTRESS
(M-G-M)

Actress-writer Ruth Gordon tells the story of her own girlhood in a Massachusetts town. With Jean Simmons playing Ruth, Spencer Tracy, her father, and Teresa Wright, her mother, it's a nostalgic tale loaded with talk—but all of it fine, crackling talk, full of wit and sense. Jean's wholly endearing as the ardent theatre fan intent on being an actress, though her dad wants her to be a gym teacher. Tracy, however, has the edge in the beautifully balanced role of the grouchy breadwinner, dreaming of his adventurous youth as a seaman in all the ports of the world. Newcomer Anthony Perkins scores as Jean's beau.

Verdict: Delightful picture of youth, ambition and family life (Family)



Tracy's yarns bore Jean, impress Teresa

BIG LEAGUER
(M-G-M)

For once, a baseball story emphasizes personal factors. The title is misleading; Edward G. Robinson is training a bunch of youngsters who only hope to make the big leagues. Longing to become rookies with the N. Y. Giants, they're weeded out as weeks go by. Outstanding among them is Jeff Richards. Tall, heavy-browed, appealing, Jeff plays a natural-born ballplayer hampered by family worries. Other trainees are also convincing: Richard Jaeckel, as a cocksure pitcher; William Campbell, as a braggart New Yorker; Lalo Rios, as a spunky Cuban. Vera-Ellen's miscast and wasted as Robinson's niece.

Verdict: A real "sleeper"—likable players in a heartfelt story (Family)

SO THIS IS LOVE
(WARNERS, TECHNICOLOR)

To play the late Grace Moore, Kathryn Grayson dyes her hair a discreet, becoming blonde and sings a variety of songs. The career Kathryn retraces went from the musical-comedy stage to opera, so the music shifts between Youmans and Puccini. As in most movie biographies, the story straggles; romance gets short shrift. As suitors, Merv Griffin and Douglas Dick have vague roles. Playing Kathryn's apart-



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ment-mates in early New York days, Joan Weldon shows a porcelain beauty, and Jeff Donnell caricatures a would-be artist.

Verdict: Mild musical with pleasant songs, slim plot (Family)

SECOND CHANCE
(RKO; TECHNICOLOR, 3-D)

A colorful star trio and a picturesque locale enliven a straightaway melodrama. The 3-D cameras explore village squares and mountain heights around Taxco and Cuernavaca, Mexico. Supposedly, the story takes place in a mythical South American country where Linda Darnell has fled to live down gangland connections. She's a potential witness, and Jack Palance is sent to kill her. The gunman, however, has designs of his own on Linda. Faced with a choice between death and Palance, she finds a defender in Robert Mitchum, as a touring American prizefighter. The action has a real "cliffhanger" finish.

Verdict: Vigorous crime thriller with striking backgrounds (Family)

VICE SQUAD
(U. A.)

Unpretentious and fast-moving, this account of a day in the life of a police captain provides solid entertainment. Edward G. Robinson is at his most competent as the officer dealing patiently with small matters and large. He befriends a harmless psychopath; he outwits a fortune-hunting fake nobleman; and all the while he's trying, through dogged detail work, to catch a cop-killer and forestall a bank robbery. Paulette Goddard's activities are the sole excuse for the title; she's amusing as a brassy dame who operates an "escort service."

Verdict: Crisp, workmanlike salute to the police department (Family)

WAR PAINT
(U. A., PATHE COLOR)

It takes a good movie to do justice to the terrible splendor of Death Valley, and this Indian-fighting story fills the bill. Robert Stack leads a small group of cavalry troopers on a mission to a powerful chief, carrying a treaty that may bring peace to the territory. But some Indians mistrust the white man's promises, and their harrying reduces the numbers of the troop, until the mission is in peril. Thirst further threatens the soldiers; so does mutiny, when a few (led by Peter Graves) discover gold. As young Indians, Keith Larsen and Joan Taylor may be villains—but they have a point!

Verdict: Good, grim Western (Family)

MISSION OVER KOREA
(COLUMBIA)

As men fighting the unequal battle at the outbreak of the Korean war, John Derek and John Hodiak underplay effectively in a simple story of bravery. Both pilot unarmed observation planes, the eyes of the pitifully limited defending forces. Combat scenes are realistic, properly overshadowing the slight romantic interest carried by Maureen O'Sullivan, as Hodiak's wife, and Audrey Totter, as an Army nurse wooed by Derek. However, Derek's character illustrates a doubtful theory: The correct way to become a hero is to obey orders. ? ? ? Chiefly the story's pathos rises from emotions that the audience itself will bring to the theatre, drawn from reality.

Verdict: Unassuming war film, sometimes touching but lacking in depth (Family)



As Derek arrives, Korea's still at peace

THE CADDY
(PARAMOUNT)

Put together in a peculiar fashion, the new Martin-Lewis comedy still supplies its quota of giggles. Dean and Jerry are seen first as a comic team on-stage wowing the customers. The rest of the film is a flashback tracing their earlier experiences: Jerry's disastrous stint in a department store; his romance with Dean's sister (Barbara Bates); his golf partnership with Dean. A whiz as a golfer, Jerry's shy of playing in public, so he serves as Dean's caddy and coach. The pattern recalls "The Stooge": Jerry gets pushed around, Dean gets around with the swells (including Donna Reed).

Verdict: Oddly constructed but funny farce with a slack finish (Family)

GUN BELT
(U. A., TECHNICOLOR)

As that familiar figure, the retired gunfighter, George Montgomery takes up his guns again to smash a gang of desperadoes by pretending to join them. He's also eager to save nephew Tab Hunter from a life of crime. Tab draws a sour assignment, playing an apparently half-witted kid who wants to emulate pa, John Dehner, a bandit of old-time Tombstone. The action's lively, but clumsy dialogue mars many scenes. Helen Westcott's a pallid heroine, opposite George (no romance for Tab), and William Bishop's a joy as a jovial killer.

Verdict: So-so Western (Family)

Continued

THE KID FROM LEFT FIELD
(20TH CENTURY-FOX)

Imagine a bunch of tough ball players taking orders from a nine-year-old kid! Billy Chapin, the kid in question, learned baseball from his dad, Dan Dailey, a former big-leaguer discredited by his violent temper and reduced to selling peanuts. After Billy's suggestions (actually Dan's) turn the last-place Bisons into a winning team, owner Ray Collins appoints the boy manager. It's an amusing notion, but the movie fails to make the most of it. The love interest goes to Anne Bancroft, as Collins' secretary, and Lloyd Bridges, as third-baseman.

Verdict: Sentimental, slow-moving baseball comedy (Family)

A BLUEPRINT FOR MURDER
(20TH CENTURY-FOX)

A carelessly plotted mystery teams Joseph Cotten and Jean Peters. Jean portrays a sleek widow with a stepson and a stepdaughter; Cotten, her brother-in-law, fond of Jean at the outset. But when the little girl dies suddenly of an unidentified ailment, showing symptoms like those that attended her father's death, suspicions are aroused. Acting reluctantly on a tip from friends Catherine McLeod and Gary Merrill, Cotten begins sleuthing to find out whether Jean is poisoning her co-heirs to gain wealth.

Verdict: Weak whodunit (Family)

FORT ALGIERS
(U. A.)

A typical Yvonne DeCarlo movie introduces Argentine star Carlos Thompson to American audiences. Carlos proves to be a dashing Latin with an engagingly humorous look and a good command of English. Estranged sweethearts, he and Yvonne are reunited when she, a heroic French spy, is assigned to a mission in North Africa, where Carlos is stationed with the Foreign Legion. Both combat an Arab rebellion plotted by Raymond Burr, who has designs on the oil wells.

Verdict: Foolish but amiable (Family)

THE MOONLIGHTER
(WARNERS, 3-D)

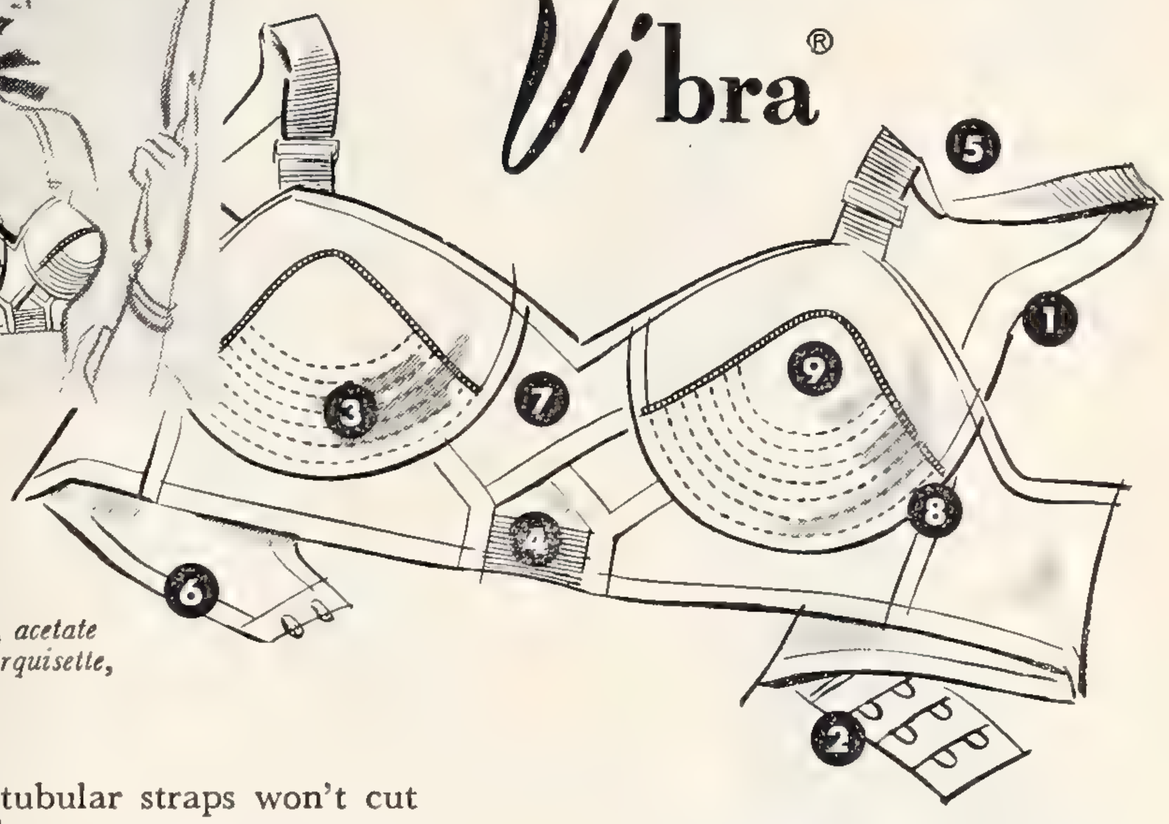
It's surprising to find names like Fred MacMurray and Barbara Stanwyck attached to so minor a movie. Fred's a cattle rustler whose night-time forays account for the title. Barbara, once his girl, has decided to settle down and marry his supposedly respectable brother, bank teller William Ching. But Fred returns, bent on an odd sort of vengeance. A harmless hobo, mistaken for the rustler, has been lynched in Fred's place, and Fred's after the lynchers. Outlaw Ward Bond diverts his attention to a robbery.

Verdict: Pointless Western (Family)



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(*Continued from page* 31)

was to act as host and hostess at a cocktail party in honor of Olivia de Havilland, who will be appearing in Ferrer's next Broadway production, "The Dazzling Hour."

How did it happen? Here is the inside story of the Clooney-Ferrer wedding with the events beginning Saturday, July 11, in Dallas, Texas.

"Would you like to get married this afternoon?" asked José Ferrer.

"Gee!" wailed Rosemary, "I don't think there's time. It's already afternoon and you have a matinee plus an evening performance today."

After a year-and-a-half of transcontinental friendship José was free to pop the question. "How about Monday then?" he pursued. "We'll drive up to Durant, Oklahoma, and get the judge to marry us. It's only a couple of hours away. We can be back in time for the evening performance."

"I'm sold! Monday sounds *great!*" said Miss Clooney.

Sunday came and went. During the entire day Rosemary felt as if she were sitting on a keg of atom bombs waiting for the explosion. She was in a daze—whenever she came out of it, she found herself holding her breath. She was dying to tell the news to someone, but she didn't manage to get out of the fog long enough to say anything coherent.

And, Monday morning, July 13, at 7:00 A.M. Rosemary and José, accompanied by Kurt and Ketti Frings, drove to Durant, Oklahoma, for the wedding.

Sixty hours later, Rosemary, now Mrs. José Ferrer, was sitting beside the pool in the back yard of her recently-leased Beverly Hills home. "I'm still in a daze," she said, "and I still haven't been able to catch my breath to say anything to anybody."

"Why didn't you tell us you were going to get married . . . ?" asked a close friend of Rosie's who happened to be at her home. "And why Durant, Oklahoma!"

"We picked Durant because we didn't have to wait," said Rosie. "And I didn't tell you or anyone else because we honestly didn't *know!*"

"Were you scared?" asked her friend.

"Sure. I was about to drop my teeth. But not because of the wedding—I don't think. I knew that when we got to the County Seat we'd have to take our blood tests. I took along some smelling salts because I didn't want Joe to know I was scared of needles. He was urging me on, but when I looked over his shoulder and caught sight of the needle it looked like one of the Bengal lances! Then it was *my* turn. That's when I *was* scared! I felt faint. But Joe smiled and I didn't seem to need the smelling salts."

An hour later, Rosie related, they were in the Court House standing in front of the Judge. Seth Shoemaker, was his name, and he and the clerk, Dewey "Red Pap" Currin, plus the Frings and Joe Schreibman (Rosie's agent) were the only ones present.

"I felt detached," said Rosemary, "like a goldfish floating around on the *outside* of the fishbowl looking in at the people. Then the Judge said, 'I pronounce you man and wife,' and Joe kissed me. *That* woke me out of my daze!"

Rosemary recalls she was still a bit bewildered when they started back for Texas. "I fell asleep as soon as we got in the car," she said. "At Denison, Texas, we stopped for something to eat. I was kind of dizzy so I don't remember what we ate. I do remember that Joe looked at me across the table and I started to giggle. I giggled the rest of the day!"

As soon as Rosie and Joe arrived at the hotel in Dallas, Rosie went straight to her rooms to change and José went up to the press party that had been previously arranged. Though the party was Miss de Havilland's, the reporters were after José like eager hounds after a rabbit.

"Where's your wife, Mr. Ferrer?"

"She's upstairs changing."

"When'd you get married?"

"This morning."

"I'll bet you're too excited to remember what she wore," said a female reporter.

"Excited I am," said José, "but I remember. She wore a suit, made from material I bought in England a year ago!"

"One glass of champagne later," Rosie says, "the party was over and it was time for Joe to go to the theatre to make up for the night's performance of 'Kiss Me Kate.'

"Joe was supposed to make his entrance to straight music, but word of the marriage was out, and as he stepped through the wings, the orchestra started playing 'Here Comes the Bride,' Dum, Dum, Ti Dum. I've never seen Joe embarrassed—but that night he blushed. He had a prop in his hand, a book I think, and he covered his face with it as he walked on stage. The audience cheered and laughed so long he had to exit and make another entrance.

"In fact," said Rosemary, "Joe realized

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TUNE IN

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AMERICAN BROADCASTING STATIONS

for the first time that the entire play is *all about marriage!* The audience laughed all night long to the lines because now they had special meaning. It also broke up the cast because *they* laughed in all the wrong places!"

After the performance that Monday night (their wedding night) Rosemary and José, with the cast who had come down for "The Dazzling Hour" rehearsal, finally got together at the hotel for a champagne party to celebrate the wedding.

The very next morning Rosemary hurriedly flew back to Hollywood to attend the premiere of Paramount's "Stalag 17" and to move into her newly-leased house —the one she rented for herself just before the marriage. "I've never had so much happen to me in such a short period of time," said Rosie. "I haven't even unpacked yet—and this week we're moving around the corner to Joe's *new* place. He just *bought* a home for us two blocks away."

The phone beside the pool rang. It was Mr. Ferrer calling from Dallas, the operator said.

"The afternoon check-in," explained Rosie. "Hi, sweetheart," she sighed into the phone, "I dreamt about you last night . . ."

A faint, "Yes . . . what'd you dream?" from the phone.

"I dreamt we were both on the road with Stan Kenton!"

Brief silence, then, "What was I doing, turning the pages for Kenton?"

After the phone conversation, Rosie said, "We're going to have a much smaller telephone bill now that we're married. Of course we still talk about three times a day but last summer it was from London and Paris to Hollywood!

"With Joe calling every day from abroad I got to know the transcontinental operators real well. Whenever Joe couldn't get through to me, they'd say, 'Sorry, Miss Clooney, but the lines are down!' You'd think they had nothing but hurricanes over there!"

Forty-eight hours after her arrival back in Hollywood, Rosemary had not yet found time to send out thank-you notes for all the wonderful messages of happiness her well-wishing friends had sent; telegrams, flowers, cases of champagne, letters, notes, and phone-call messages had piled up on the dining-room table and overflowed onto the floor. But Rosie was sure she'd find time to get them all sent off before José arrived next Saturday.

In the two days before his arrival, all she had to do was tape two shows Thursday, two shows Friday, and do four publicity layouts. Saturday morning, of course, she wanted to take in the baseball game on the Paramount lot *after* seeing her picture, "Red Garters."

"But I've got to see that game," said Rosie. "It's *my* team vs. the *writers*. Since my trip to Texas they've pulled in some ringers on us and I've got to go down and check up on their references. Those writers! You just can't trust 'em. They'd steal home plate and actually take it home with them if you'd let 'em. Besides, *my* team has won two out of three of the past round robins and if we win this one we get to keep the cup!"

In between radio, television, baseball *and* motion pictures, Rosie hopes to start a family and have a honeymoon! "Joe will be here in a few days and we'll have four days together at La Jolla. That's not the honeymoon, of course, 'cause he'll be working. But we'll have two days in Canada next month—no work, no nothing! That's going to be our honeymoon!

"As for children, well I want a family—six will keep us busy enough, I think."

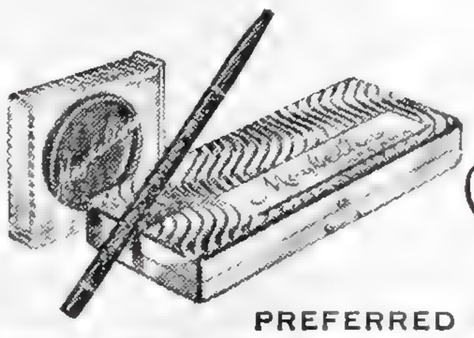
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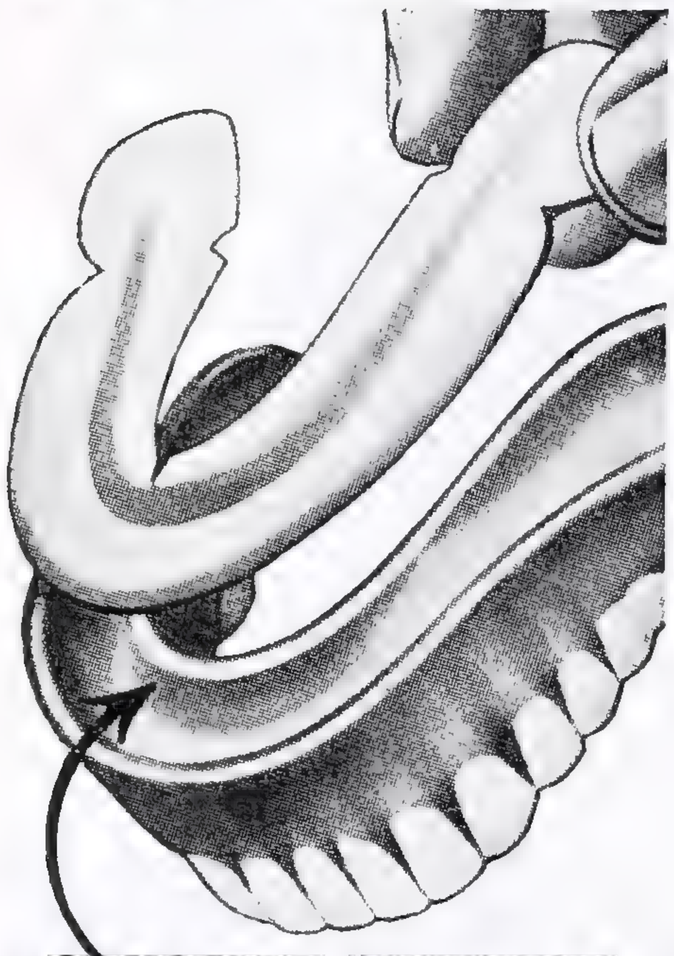
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(*Continued from page 47*)

enough pets, so they acquired a boxer named Champ, a miniature poodle, Figaro by name, and a cat called Melvin. That's when Jerry used to cackle, "No birds or gold fish!"

Jerry and Patti are both kid and animal crazy, and the Lewis menage now consists of their two small sons and three springer spaniels: the original and famous Mr. Chips, his lady, Prissy, and their puppy, Dignity.

It was really Patti who got Jerry started on the springer spaniel mania. It will be five years next Christmas season that the two of them were walking down New York's Sixth Avenue in the after-midnight snow, following a Martin and Lewis performance at the Copacabana. It was two days before Christmas, and Patti started to cry in a sudden spell of homesickness for their baby, Garry, home in California. They stopped in front of a pet-shop window, and soon both were laughing at the antics of a tiny springer spaniel. The next day, Jerry went back to that Sixth Avenue pet shop and bought the puppy for Patti's Christmas gift.

By now, Mr. Chips' numerous, handsome progeny are widely scattered through various homes in Hollywood and environs, as gifts to friends. Chips himself, the daddy of them all, is a lofty and legendary character. No dog ever led a life like his. Among other things, Jerry gets lonesome for him while on tour, so Chips has been airmailed all over the U. S. A.

A typical Jerry Lewis production featuring Chips took place on Martin and Lewis's last tour. Playing in Chicago, Jerry summoned Chips, who arrived like a potentate. TWA gave him a seat on the plane. He was met at the airport by a chauffered limousine and given a room at the Ambassador East—a corner room, overlooking Lake Michigan. On the huge davenport, Chips would sit by the windows and contemplate the lake by the hour. He has been introduced from the floor in clubs from New York to Miami; Chips has always taken it like a Maharajah, gracious and imperturbable.

There's plenty of living going on at the Martin home, too, where there are three German shepherd dogs and five children. Four of the children are from Dean's marriage to his former wife, Betty. Since they live right around the corner with their mother, they just take it for granted that they have two homes. Craig, who is thirteen and can aptly be described as the apple of his father's eye, Claudia, Gale and Dena (feminine for Dino) are forever banging away in the basement or riding a bike through the house.

Now, Dean and Jeanne's own little Dino, going on two, is slated to have a sister, any day. Dean, who says, "I've called the shots five times out of five," is so sure it's going to be a girl that they've already picked out her name: Jamie.

The expected baby did not influence the Martins' reconciliation after their dramatic month's separation earlier this year. Jeanne, who wisely knew that what decision they reached had to be between the two of them, said, "I didn't want to tell Dean about the baby after we separated." But, when the news was broken by the newspapers, she admitted, "It helped us make up our minds a little faster."

There is solid proof that all is very well with the Dean Martins in that Dean, instead of staying in Europe with the rest of the troupe the full three months, because Jeanne's doctor wouldn't let her take the trip, made arrangements to be back sooner than the others, in mid-July, a full month before the baby was due.

Even during the separation, neither denied being deeply in love. The time apart was a time for stock taking to see if they couldn't come to understand, and overcome, their differences. Dean says, "It's just fine, now. She has learned something, and I have learned something; we have learned to work out our problems together."

Dean is no man-about-town. He both wants and needs a home, and home is what he hurries back to. Dean is ready to relax when he comes in through the front door. But Jeanne, like many a young wife, needs recreation instead of relaxation at the end of the day. And their separation has given them both an evaluation of each other's needs.

Jeanne is the lovely, cool Germanic blonde whose beauty has made her accustomed to adulation. Underneath Dean's casual, debonair way is a flowing Italian warmth that requires appreciation and great responsiveness.

He has no memory for dates, but a great one for moments. Anyone can give a token birthday gift; Dean would rather give a token in memory of their first kiss. He may forget an anniversary, then come up with a fabulous gift to mark something special and intimate that has happened between the two of them.

Last Christmas, he could have ordered Jeanne the most expensive mink coat in town over the telephone, and let it go at that. Instead, his gift was one that said, "I have been thinking of you." It was a precious and breath-taking antique pendant from Italy, like something out of a regal collection. It took months of planning, a jeweler resetting it with fabulous stones of Dean's own choice.

Jerry, too, doesn't need any special date to shell out gifts; only with him, he wants to share his own good fortune with everyone. One of Jerry's greatest joys in living is to do things for others. Admire a pair of cuff links he's wearing, and they're as good as yours. He'll take them off on the spot and hand them to you. With Jerry, there's just one string attached to a gift. He has to see the pleased expression on your face when you get it. One more thing; if he has any idea you might want to reciprocate in kind, he'll prostrate himself at your feet begging you not to.

Martin and Lewis like to give each other gifts, too; usually a mad inspiration of the moment. While making "The Caddy" they gifted each other with motor scooters. This is akin to giving a child a blowtorch to play with in a haystack. Jerry promptly had a smashup, which almost finished wrecking a trick knee he injured in childhood. It put him in a wheel chair for three weeks, which he didn't find funny at all. A steel brace still goes over that leg when anything strenuous is in the offing.

Jerry's accident happened just when Dean was to play in the Bing Crosby charity golf tournament at Pebble Beach —an event that meant about as much to Dean as the Coronation to Queen Elizabeth. It was, in fact, the first invitation, after four years of bids, that he had been able to accept. But he canceled his plans with the nonchalant comment, "Aw, it doesn't make any difference." It was Jerry who couldn't stand it. So he ordered a silver trophy, inscribed: "To my partner: This is the trophy you would have won at Pebble Beach if it hadn't been for me."

Dean shoots golf in the middle seventies. But he'd give every quarter he owns to be a real professional and shoot with Snead in the sixties. Like sand in the desert,



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golf has a way of seeping into everything that concerns Dean.

With all their side-line interests and hobbies, it's a deep, dark mystery how a Martin and Lewis movie ever gets finished, but somehow they all come in on schedule.

Even their famous home movies, demented as anything Martin and Lewis can perpetrate, have a method to their madness. With $66,000 invested in camera equipment, each movie takes a month to shoot and costs $3,000 to $4,000. The cast (Tony Curtis, Shelley Winters, Janet Leigh, Jeff Chandler, anyone else who may be handy!) works several evenings a week and on Sundays from eight in the morning until late the next morning.

Of course, those are the Sundays when the Martin and Lewis Aristocrats don't have a ball game at Sawtelle Veterans' Hospital. This is the team that started on a sand lot and includes Dale Robertson, Jeff Chandler, Tony Curtis, Peter Lawford, Danny Arnold and Mack Grey. "We get our name, Aristocrats," Dean explains carefully, "because we look like bums in our baseball suits."

A bore is someone who keeps talking when you are interrupting.

RED SKELTON

In making the home movie satires, one of Jerry's eyes may roll dementedly—but the other is on an ultimate goal of directing. Whether it's possible to keep him *behind* a camera remains to be seen, but Martin and Lewis's own producing company, York Pictures, won't have to take the chance. Hal Wallis, to whom they're under contract, has told Jerry he can co-direct any time he's ready.

Dean heckles, "I am not gambling with my money. If Mr. Wallis wants to let him, all right."

They themselves may be completely lacking in inhibitions, but a more orderly business (if that's the word for it) was never run. Every radio script and recording of every show, 16MM prints of all their TV shows and movies plus the scripts (the TV ones are full of holes from their ad libs), every press clipping are kept. A vault is to be built in Jerry Lewis's home to hold the record of the Martin and Lewis madness. Ask them a question: "Where were you on July 16, 1947?" and the record might show: "We were at the Steel Pier, Atlantic City, weather was clear and hot, grossed so much—and the ocean registered seventy degrees."

It's a solid business, carried on in a bughouse. The melee on a Martin and Lewis set spreads to all parts of the Paramount lot when the boys are working. Between takes on "Money From Home" you could find Jerry, the business tycoon of the team dressed in a jockey costume, in Bungalow 110, signing letters and disposing of last minute details before the European trip.

In the adjoining bungalow, Dean is rehearsing a song for their last TV show. The mail arrives with a card from Bing: "Still can't find anyone who knows you."

Bing Crosby, in Europe himself, was heckling them about their forthcoming trip. That continent's discombobulation is only this country's short respite. On September 26, the Martin and Lewis tidal wave hits the New York Paramount again, then back to Hollywood where life at times, is *almost* normal!

THE END

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That Guy—Madison

(*Continued from page* 50)

much a male Garbo. I never see you in Romanoff's or Ciro's or the Mocambo. How come?

A. I was put all through that routine when I first started in pictures. You know —going to a party or a night club merely on the chance that I'd be standing within focus, talking to somebody I didn't know or didn't care to know, when the flashbulbs popped.

Q. And now?

A. Now I guess you could call me the solitary type. Or maybe just a hick, I don't know. I just know I'm happier hunting or fishing than I am mixed up in the big-city stuff. Whenever I get the chance, I like to head for the Colorado River and hunt quail or jackrabbits or duck.

Q. Just like that?

A. Just like that! I keep my car stocked with camping gear so I can take off whenever the mood strikes me. And that's likely to happen while I'm driving along Sunset Boulevard or having dinner or getting my hair cut.

Q. And how does Gail—your wife, Gail Russell—fit into this solitary picture? What does she think of your just taking off that way?

A. Gail? She's used to it by now.

Q. Well then, how did she react to your moving into a separate apartment while you were making this picture? You said it was so you "could concentrate better on your work," I think, didn't you? But you know, a fellow can't help thinking that all this solitary stuff might have something to do with the break between you and Gail that we've been hearing about. Did it?"

A. That's a subject that's personal to me. Just as your life is personal to you. I know that everybody feels that whatever an actor does—or thinks—is public property. But I can't agree. And I think your readers are adult enough to go along with my attitude.

Q. Fair enough. And I remember that when you and Gail were first married, four years ago, you had the same attitude. Everybody was speculating wildly—wondering whether you were married or not. And you and Gail didn't announce it until you were good and ready.

A. Gail has always felt exactly the same way that I do about privacy. So I'm afraid that what you choose to call the "big problem" in our marriage is going to stay the big mystery.

Q. Well then, let me ask you a general question. Do you believe in marriage?

A. Yes, very much.

Q. What ideas do you have about marriage?

A. I haven't any.

Q. Married four years and no ideas?

A. I'm sure if you think it over, you'll agree that there's no *one* set formula for a happy marriage.

Q. What's your definition of love?

A. Love is when you think only in terms of giving to the person you love, without expecting any return other than the happiness you can provide for that person. If you get your kicks out of doing and giving and making someone happy, that's the greatest.

Q. Should a wife follow her husband wherever he wants to go?

A. That all depends. I've been on a couple of hunting trips in the Rockies where I wouldn't think of taking a woman. I wouldn't even dream of asking her.

Q. But doesn't she have any say in the matter? Shouldn't she be *asked* along, even though you know it's going to be a rough trip?

A. Well, if a man really wants his wife with him, he'll ask her to come along. And

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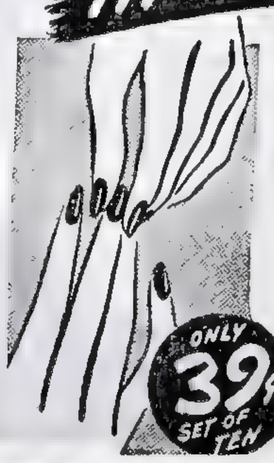


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I guess she ought to go, because, after all, she married him, didn't she? But in the case of a really rough hunting trip, he ought to leave her at home because she might get hurt and she'd only slow him down. And she shouldn't get upset, knowing all that, if he doesn't ask her.

Q. What qualities do you admire most in a woman?

A. Honesty, beauty, brains and a sense of humor.

Q. Which do you prefer, the gadabout or the stay-at-home type of mate?

A. I like a wife to be interested in the home, of course. But I also think she ought to be ready, willing and able to take a trip to the moon with me if I ever decide to build a rocket ship.

Q. Well, that seems to sum it up, so let's get on to another subject. Why do your friends call you Bink?

A. Andy Devine dubbed me that because I kept mispronouncing the word "bank" in a "Wild Bill Hickok" TV script. The line was supposed to be, "Let's lay low here and surprise those bank robbers." I kept calling them "bink robbers." Why, I'll never know. And Andy picked it up.

Q. Do you actually come from a place called Pumpkin Center, California?

A. I was born in Bakersfield. There's a suburb—I doubt whether the people of Bakersfield would really call it a suburb, it's just part of the town—anyway they call it Pumpkin Center. I usually say I hail from Bakersfield except when Andy Devine's around. And then I say I come from Pumpkin Center. Andy gets a big kick out of it because it makes me sound like a hick. Which I am.

Q. For a hick, what do you think of yourself as an actor?

A. Not too much. I've never once pretended to be a good actor. You know I just happened into this business by accident in the first place.

Q. Now let me get that story straight again, just for the record. You were in the Coast Guard when you got your film break, weren't you?

A. Yes. It was back in '42, and there I was, a sailor down in San Diego. A buddy sent a picture of me that was in a Navy magazine to a talent agent named Helen Ainsworth. Helen invited me to Hollywood and introduced me to David Selznick. He gave me a part in "Since You Went Away" the very afternoon I met him. And he signed me to a contract for when I got out of Service. I didn't know the first thing about acting, but wouldn't anybody be a fool to turn down a nice, fat motion picture contract with the fabulous Mr. Selznick?

Q. There was a fantastic amount of publicity that broke about you when you made such a hit in "Since You Went Away." How do you explain it?

A. It was fantastic all right. The only way I figure it is there was a sort of famine in publicity about leading men at that time. It seemed as though the studios felt they had to apologize for actors who weren't in uniform. Then I came along while I was still in the Navy and did my part in "Since You Went Away" on a seventy-two-hour pass. So they went all out.

Q. You've been in pictures eleven years and have made only eight pictures—besides this one, "Rear Guard," that you're at work on now, right?

A. That's right.

Q. What were they?

A. "Since You Went Away," "Till the End of Time," "Honeymoon," "Massacre River," "Drums in the Deep South," "Texas, Brooklyn and Heaven," "Red Snow," and the one that's playing around the country now, "The Charge at Feather River."

Q. Which did you like best?

A. I guess my favorite, so far, is "The

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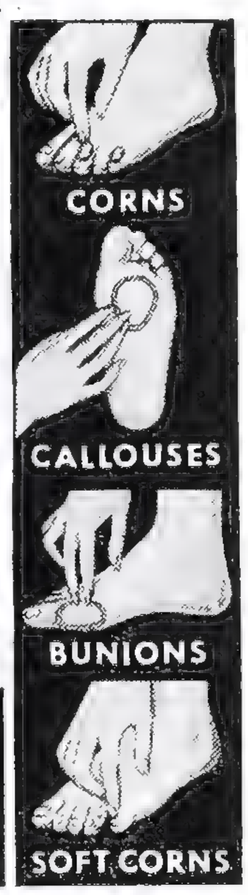
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Charge at Feather River." It's in color and in three dimensions. Gordon Douglas is a great director, and the cast's terrific—Frank Lovejoy, Helen Westcott, Steve Brodie, Vera Miles and all the rest. But "Rear Guard" may turn out to be even more exciting. It's 3-D too, and it has another swell cast—Joan Weldon, Harvey Lembeck and James Whitmore.

Q. For a hick, as you like to call yourself, you seem to be doing okay, huh?

A. Now, yes. But it was rough sledding for a while, you know.

Q. Why do you think that was?

A. You know how it is with quick overnight successes. I guess I just wasn't quite ready. The fact that I was more at home on a horse than in front of a camera must have showed through.

Q. But you've been doing just fine in TV, haven't you?

A. I can't complain about the "Wild Bill Hickok" pitch at all.

Q. No, and neither can anybody else. Despite what you've said about not having too great an opinion of yourself as an actor, everybody who's anybody says your TV work has turned you into a really topnotch performer. And your rave notices for your last movie, "The Charge at Feather River" prove that.

A. They're being too generous. All I've ever hoped is that I can come across with a likeable personality. And that when I speak my lines I can keep the hick out of them enough so people will understand what I'm saying.

Q. Got any particular movie actresses in mind that you'd like to be saying those lines to? Who would you like to work with most—Rosemary Clooney, Lana Turner, Betty Grable, Jane Russell, Marilyn Monroe—

A. Hey, I can't answer that! I might get a chance to work with the very one I didn't pick.

Q. All right then, how about this one: Five years from now, do you think you'll have made your greatest success as a movie star or a television star?

A. Ask me five years from now!

Q. What did you do during your long stay away from movies, before TV brought you back into the public eye as a star?

A. It wasn't as grim as people think. I toured for a time with a few stage plays—"John Loves Mary" and "Light Up the Sky." And for the past two and a half years, I've been up to my ears, making TV films at a mad pace, so there'd be a half-hour of material ready for the "Wild Bill Hickok" series every week. And Andy and I record three "Wild Bill" radio shows a week for the Mutual Broadcasting System. So there hasn't been much time for loafing!

Q. Do you find it's much different being a star for TV and a star for the films?

A. I sure do. Working in movies, I get to pay as much attention to my leading lady as I do on TV to my horse! THE END

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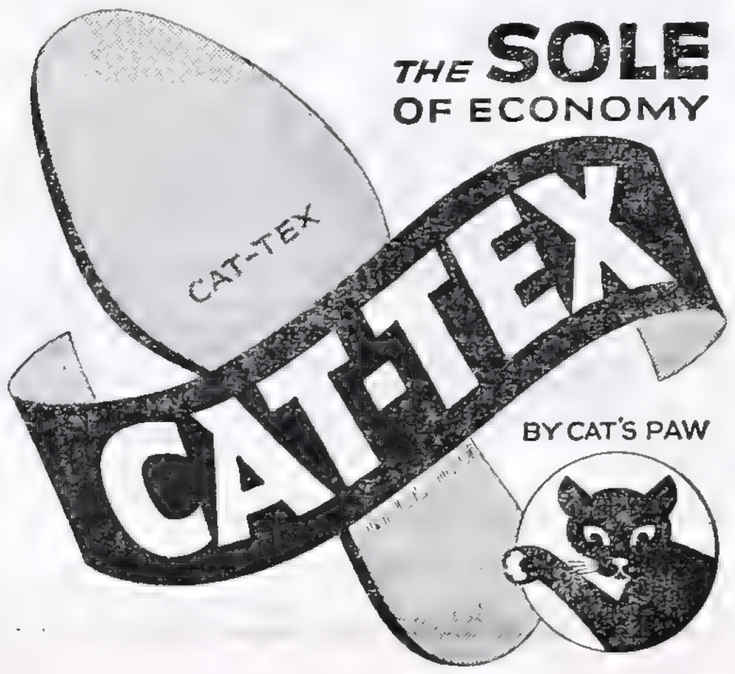
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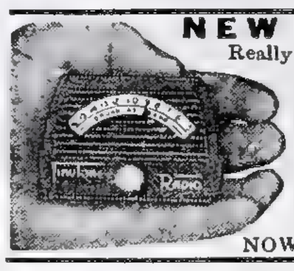
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"Lady" Label

(Continued from page 37)

I don't know whether the chicken came before the egg, or the cart before the horse. But the crack in little Miss Paget's nineteen-and-never-been-kissed armor was first visible when she moved with her family into a big ten-room house in the Hollywood Hills. She announced to her startled mama that from now on she would have a bedroom all to herself. (This was the first request of the eighteen-year-old Victoria just as soon as she became Queen, if you remember.) But Mater was due for more surprises! Her darling Debra decorated the walls of the inner sanctum shocking pink, with a strawberry pink velvet bedspread. Anchors away, me lads. Paget's in the open sea.

Jeanne Crain was never mousy. Let's just say she was conservative. She had an airy fairy quality as though her feet were never touching the ground. But Jeanne came down to earth with a determined bang when she saw what lack of inhibition and plain sex was doing for Marilyn Monroe. Before Mmmmm, it was a losing battle to get Jeanie of the long light brown hair out of peasant dirndls and eyelet-trimmed white blouses into glamour gowns befitting a star. As for trimming the untidy hair, not even director Joe Mankiewicz could manage to snip more than an inch, and to do that he gave Jeanne the choice role of *Annabel Higgins* in "People Will Talk" with Cary Grant.

But I actually walked past Jeanne at a party the day after she dyed her crowning glory a gory red, cut close to her head in the latest shingle. Fortunately, Paul Brinkman was there. "What happened?" I asked Mrs. Paul. Jeanne laughed and there was nothing elf-like about this woman-sized chuckle. "It was time for a change," she said, looking me straight in the eye (those pretty orbs used to wander 'way up into the clouds). She admitted she is now spending about $12,000 a year on clothes—before it was more like $1,200. Don't get her wrong, she still loves her husband, home and children. But now she's going to live a little.

Maureen O'Hara was a devoted wife for ten years. There were rumors—but she always denied them. Then she made a picture in Mexico. And there were more rumors—but these were different. There was talk of a Mexican government official madly in love with the beautiful Irish movie star.

I'm not blaming Maureen. She really tried with Will Price, and she was unhappy for years before making the serious decision to separate from him. Sure she's jumped over the traces now. But I don't believe it will be too high—or for too long.

When they told me Deborah Kerr would play *Karen Holmes* in "From Here to Eternity" I screamed, just as loudly as when I heard Van Johnson was cast as *Maryk* in "The Caine Mutiny." Deborah, the most ladylike of all the ladies we have imported from Britain, playing the lecherous *Karen?* Someone was crazy. But it seems it was me. This is what I mean about an innocent playing a bad girl. Deborah's married and the mother of two, and she has a spiritual look on her face that has nothing to do with acting. But when you see the movie you'll see a sex-pot who is really convincing!

The European press professed to be shocked at the change in Pier Angeli. And they blamed it, of course, on Hollywood. But little Pier merely decided she was grown up and could handle her own affairs without advice from Mama, who had not only insisted on chaperoning her on all dates, but made the poor girl telephone



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every hour on the hour to say where she was and what she was doing! There was bound to be a rebellion when Pier saw what fun the less guarded, but just as nice, American girls were having.

And of course meeting Kirk Douglas didn't hold the little Angeli back any. She couldn't have picked a better playmate. When my ten-year-old daughter first saw Pier with Kirk, she asked, "Is she a girl or a woman?" After a year of being in love with Kirk, there's no doubt—she's a woman.

"I never was a *femme fatale*," Terry Moore dead-panned to me last week. Here's a girl who busted out, and now wants to jump back in. But she'll never make it. Too much has passed under the bridge. To land the role in "Come Back, Little Sheba," Terry came to the test in a sopping wet swim suit. They got the point and she got the part. She is reported to have said, "I've got a terrific body, why not promote it?" Every time I see her she has a different guy in tow. Al Besselink was Number One, for outdoor sports. And Laurence Harvey, the night-club and restaurant escort. She was married to Glenn Davis. Now she says when she marries again, it will probably be because she is sick of reading her name linked with every man she says "Hello" to. Of course it all depends on how you say "Hello."

Piper calls the tune and Len Goldstein dances. This demure little redhead has a whim of unmeltable iron, as far as her career's concerned. And the gossipists predicted that bonnie Piper Laurie would forget Goldstein, whom she calls Pop, when he left her Universal-International studio. But even if she is ambitious, Piper is also a nice girl; the two qualities *are* compatible. And she continued to date Len. But when Yvonne DeCarlo took off for Europe and Carlos Thompson came to call, Piper seemed ready to forget Pop. And Pop didn't appear to be too much on her mind when she was being seen with Brad Jackson.

Piper in pursuit of a man would have been just as shock-making as Jane Powell in her sudden decision to end her marriage to Geary Steffen after dancing and romancing Gene Nelson in Warners' "Three Sailors and a Girl." It wasn't in the cards. Piper went to Korea, returned with bad case of pneumonia and the flight from Pop was over Wouldn't it surprise everyone if they took off one day and got married?

Donna Reed is such an out-and-out lady, it has actually hurt her career. Producers just don't see her generating whatever it is that draws the customers to see Lana Turner. But she may be kicking over the traces if Tony Owen remains too long in Africa with "Duel in the Jungle," which he is co-producing with Tony Bartley who, as you know, is married to Deborah Kerr. Donna is well behaved and very sane, but enough's enough—even for a lady.

Mitzi Gaynor was always the home-sweet-home girl—nice but on the dull side. Until she starred on the stage in "Jollyana." Then all of a sudden, she's sexy as all get out, sprinkles gold dust in her hair, wears sophisticated clothes, spit curls, and gives the impression of a warmed-over Ann Miller. Of course, it was a *man*, but I don't care who it was, I like her *now!*

Mona Freeman of the flower-like face, is steel inside. Has been since she was sixteen. And when she busted over the traces of her marriage with Pat Nerney and dated Bing Crosby, several people here accused her of using Bing as a peg for publicity But I've news for them, her and you—no one uses Mr Crosby unless he wants to be used. But no one ever calls Mona a child these days—not since her dates with Bing and a well-known comedian who shall be

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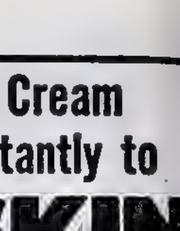
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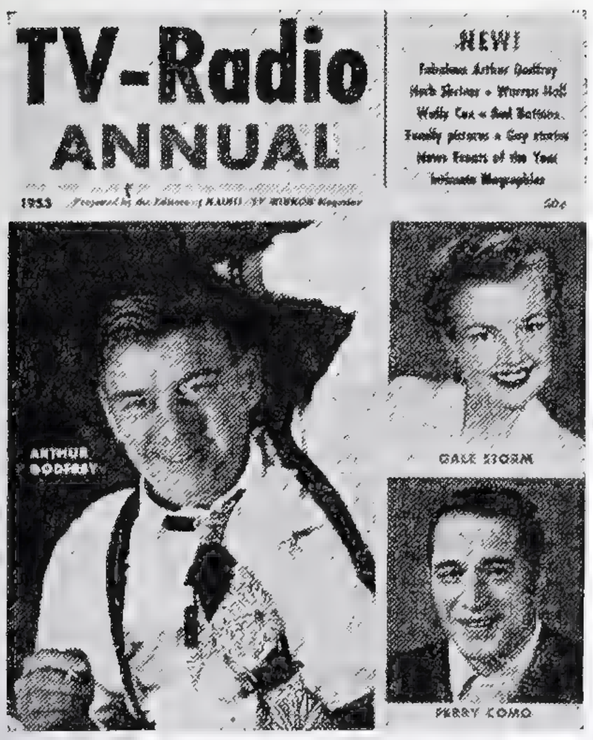
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anonymous, because he has since returned to his wife.

Margaret O'Brien will be seventeen in January. And I predict we ain't seen nuttin' yet. This colt is getting ready to break out of the corral. For the past year, Maggie has been wearing a girdle that pushes up her bust and pinches her waist to the same number of inches as her age. You can almost hear the beat, beat of her eager heart, ready to run in the rat race we sometimes call life. But someone—and it's going to be me, has to tell Maggie about the facts of make-up. Chalk white powder on a pretty young face is not attractive. And too much eyeshadow and mascara create a wrong impression. And an over-painted mouth on a sixteen-year-old face is too startling. Stay as sweet as you are, Maggie. And as young. You'll be an adult for a long, long time.

Gene Tierney was always a lady no matter how rough the going with her marriage or career. So I was kind of surprised when a friend wrote from Paris with the news that Gene was being seen *everywhere, all* the time with Prince Aly Khan. She must be pretty sure she is going to succeed Rita as Princess Aly, or I know she would be more discreet.

When girls from the frozen north start to thaw they melt so fast they're in danger of drowning. Two unfrozen female examples: Ingrid Bergman and, more recently, Arlene Dahl. "I'm madly in love with Fernando," Arlene called to tell me, almost weeping when I intimated the Lamas-Dahl romance could be to publicize their pictures. "I have never been in love before," she continued. When I pressed for the date of their marriage the beautiful redhead replied, "I'm superstitious. So is Fernando. If I give a date, something might go wrong." I hope nothing does, for Arlene's sake more than Fernando's. This Latin has been in love before. And Arlene never was, not even with Lex.

When Anne Baxter dyes again for her art, you'll know she's had enough of the sex build-up hoopla. When other girls with fairer hair and bigger bust measurements landed roles she could have done better, Annie decided to revamp her personality. From the quiet ultra-dignified type, Annie, with one swift smack at the conventions, took to cigars (but only for publicity—she can't stand the things!), blondined her brown locks, expressed a loud opinion on everything and acted like Betty Hutton at a jam session. But I think she's had enough. Now I think she's ready to be the old young Miss Baxter and stand or fall on her acting ability—which is considerable.

To revert to Janie Powell for a brief paragraph. I wonder whether she will stop sowing these wild oats when and if she becomes Mrs. Gene Nelson? Sometimes you can't stop when you start running. Especially downhill. Her hair is getting more and more bleached and the face is changing. I just hope Mr. Nelson really loves her.

Diana Lynn is a dolly who took her name from the Goddess of the chase. And I guess she wishes she'd never heard of the lady! She reckons the divorce from John Lindsay cost her $50,000 in community property. Diana has been on a male merry-go-round ever since. But with Lynn, as with Baxter, love can't hold a candle to ambition. But I once said this about Ingrid Bergman, too, and everybody knows how that guess worked out.

What it seems to boil down to, is that the really smart gals can put aside that "lady" label whenever they feel like it—so long as they keep it within fingertip reach, just in case the time comes when it's wise to tack it back in place again.

THE END

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ACTRESS, THE—M-G-M. Directed by George Cukor: *Clinton Jones,* Spencer Tracy; *Ruth Gordon Jones,* Jean Simmons; *Annie Jones,* Teresa Wright; *Fred Whitmarsh,* Anthony Perkins; *Mr. Bagley,* Ian Wolfe; *Hazel Dawn,* Kay Williams; *Emma Glavey,* Mary Wickes; *Anna,* Norma Jean Nilsson; *Katherine,* Dawn Bender.

BEGGAR'S OPERA, THE—Warners. Directed by Peter Brook: *Capt. Macheath,* Laurence Olivier; *The Beggar,* Hugh Griffith; *Polly Peachum,* Dorothy Tutin; *Peachum,* George Devine; *Mrs. Peachum,* Mary Clare; *Mrs. Trapes,* Athene Seyler; *Lockit,* Stanley Holloway; *Lucy Lockit,* Daphne Anderson; *Jenny Diver,* Yvonne Furneaux; *The Actress,* Margot Grahame.

BIG LEAGUER—M-G-M. Directed by Robert Aldrich: *John B. (Hans) Lobert,* Edward G. Robinson; *Christy,* Vera-Ellen; *Adam Polachuk,* Jeff Richards; *Bobby Bronson,* Richard Jaeckel; *Julie Davis,* William Campbell; *Carl Hubbell,* Himself; *Brian McLennan,* Paul Langton; *Chuy Aguilar,* Lalo Rios; *Tippy Mitchell,* Bill Crandall; *Wally Mitchell,* Frank Ferguson; *Dale Alexander,* John McKee; *Mr. Polachuk,* Mario Siletti.

BLUEPRINT FOR MURDER, A—20th Century-Fox. Directed by Andrew Stone: *Whitney Cameron,* Joseph Cotten; *Lynne Cameron,* Jean Peters; *Fred Sargent,* Gary Merrill; *Maggie Sargent,* Catherine McLeod; *Hal Cole,* Jack Kruschen; *Capt. Pringle,* Barney Phillips; *Doug, Jr.,* Fred Ridgeway; *Miss Brownell,* Joyce McClusky; *Anna,* Mae Marsh.

CADDY, THE—Paramount. Directed by Norman Taurog: *Joe Anthony,* Dean Martin; *Harvey,* Jerry Lewis; *Kathy Taylor,* Donna Reed; *Lisa Anthony,* Barbara Bates; *Papa Anthony,* Joseph Calleia; *Mr. Baxter,* Fred Clark; *Charles (butler),* Clinton Sundberg; *Golf Official,* Howard Smith; *Bruce Reeber,* Marshall Thompson; *Mrs. Taylor,* Marjorie Gateson; *Mr. Spezzato,* Frank Puglia; *Mr. Taylor,* Lewis Martin; *Eddie Lear,* Romo Vincent; *Mama Anthony,* Argentina Brunetti.

DANGEROUS CROSSING—20th Century-Fox. Directed by Joseph Newman: *Ruth Bowman,* Jeanne Crain; *Dr. Paul Manning,* Michael Rennie; *Jim Logan,* Casey Adams; *John Bowman,* Carl Betz; *Anna Quinn,* Mary Anderson; *Kay Prentiss,* Marjorie Hoshelle; *Capt. Peters,* Willis Bouchey; *Miss Bridges,* Yvonne Peattie, *Foreign Man,* Karl Ludwig Lindt; *Purser,* Gayne Whitman.

FORT ALGIERS—U.A. Directed by Lesley Selander: *Yvette,* Yvonne De Carlo; *Jeff,* Carlos Thompson; *Amir,* Raymond Burr; *Kalmani,* Leif Erickson; *Chavez,* Anthony Caruso; *Major Colle,* John Dehner; *Mueller,* Robert Boon; *Yessouf,* Henry Corden; *Luigi,* Joe Kirk; *Lt. Gerrier,* Bill Phipps; *Sandra,* Sandra Gale.

FROM HERE TO ETERNITY—Columbia. Directed by Fred Zinnemann: *Sgt. Milton Warden,* Burt Lancaster; *Robert E. Lee Prewitt,* Montgomery Clift; *Karen Holmes,* Deborah Kerr; *Alma (Lorene),* Donna Reed; *Angelo Maggio,* Frank Sinatra; *Capt. Dana Holmes,* Philip Ober; *Sgt. Leva,* Mickey Shaughnessy; *Mazzioli,* Harry Bellaver; *Sgt. "Fatso" Judson,* Ernest Borgnine; *Corp. Buckley,* Jack Warden; *Sgt. Ike Galovitch,* John Dennis; *Sal Anderson,* Merle Travis; *Sgt. Pete Karelsen,* Tim Ryan; *Treadwell,* Arthur Keegan; *Mrs. Kipfer,* Barbara Morrison; *Annette,* Jean Willes; *Sgt. Baldy Dhom,* Claude Akins; *Sgt. Turp Thornhill,* Robert Karnes; *Sgt. Henderson,* Robert Wilke.

GUN BELT—U.A. Directed by Ray Nazarro: *Billy Ringo,* George Montgomery; *Chip Ringo,* Tab Hunter; *Arlene Reach,* Helen Westcott; *Matt Ringo,* John Dehner; *Ike Clinton,* William Bishop; *Dixon,* Douglas Kennedy; *Kolloway,* Jack Elam; *Hoke,* Joe Haworth; *Frazer,* Hugh Sanders; *Endicott,* Willis Bouchey; *Wyatt Earp,* James Millican; *Virgil Earp,* Bruce Cowling; *Texas Jack,* Boyd Morgan; *Turkey Creek,* Boyd Stockman; *Curley,* William Phillips; *Oliver,* Chuck Roberson; *Mort,* Jack Carry.

I, THE JURY—U.A. Directed by Harry Essex: *Mike Hammer,* Biff Elliot; *Capt. Pat Chambers,* Preston Foster; *Charlotte Manning,* Peggie Castle; *Velda,* Margaret Sheridan; *George Kalecki,* Alan Reed; *Myrna,* Frances Osborne; *Hal Kines,* Robert Cunningham; *Bobo,* Elisha Cook, Jr.; *Marty,* Paul Dubov; *Eileen Vickers,* Mary Anderson; *Mary Bellamy,* Tani Seitz; *Esther Bellamy,* Dran Seitz; *Jack Williams,* Robert Swanger; *Dr. Vickers,* John Qualen.

INFERNO—20th Century-Fox. Directed by Roy Baker: *Carson,* Robert Ryan; *Geraldine Carson,* Rhonda Fleming; *Joseph Duncan,* William Lundigan; *Emery,* Larry Keating; *Sam Elby,* Henry Hull; *Lt. Mike Platt,* Carl Betz; *Sheriff,* Robert Burton; *Mason,* Everett Glass; *Secretary,* Adrienne Marden; *Waitress,* Barbara Pepper; *Lee,* Dan White; *Fred Parks,* Harry Carter; *Ken,* Robert Adler.

ISLAND IN THE SKY—Warners. Directed by William A. Wellman: *Dooley,* John Wayne; *Stutz,* Lloyd Nolan; *Col. Fuller,* Walter Abel; *McMullen,*

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KID FROM LEFT FIELD, THE—20th Century-Fox. Directed by Harmon Jones: *Larry "Pop" Cooper,* Dan Dailey; *Marian,* Anne Bancroft; *Christy,* Billy Chapin; *Pete Haines,* Lloyd Bridges; *Whacker,* Ray Collins; *Billy Lorant,* Richard Egan; *Bobo Noonan,* Bob Hopkins; *J. R. Johnson,* Alex Gerry; *Barnes,* Walter Sande; *McDougal,* Fess Parker; *Tony,* George Phelps; *Hyams,* John Gallaudet; *Larson,* Paul Salata.

LATIN LOVERS—M-G-M. Directed by Mervyn Leroy: *Nora Taylor,* Lana Turner; *Roberto Santos,* Ricardo Montalban; *Paul Chevron,* John Lund; *Grandfather Santos,* Louis Calhern; *Anne Kellwood,* Jean Hagen; *Dr. Lionel Y. Newman,* Eduard Franz; *Woman Analyst,* Beulah Bondi; *Zecca,* Joaquin Garay; *Howard G. Hubbell,* Archer MacDonald; *Mrs. Newman,* Dorothy Neumann; *Mr. Cumberly,* Robert Burton; *Christina,* Rita Moreno.

MISSION OVER KOREA—Columbia. Directed by Fred F. Sears: *Capt. George Slocum,* John Hodiak; *Lt. Pete Barker,* John Derek; *Kate,* Audrey Totter; *Nancy Slocum,* Maureen O'Sullivan; *Sgt. Maxie Steiner,* Harvey Lembeck; *Corp Swenson,* Richard Erdman; *Clancy,* William Chun; *Major Hacker,* Rex Reason; *Singing Soldier,* Richard Bowers; *Lt. Jerry Barker,* Todd Karns.

MOONLIGHTER, THE—Warners. Directed by Roy Rowland: *Rela,* Barbara Stanwyck; *Wes Anderson,* Fred MacMurray; *Cole,* Ward Bond; *Tom Anderson,* William Ching; *Sheriff Daws,* John Dierkes; *Prince,* Morris Ankrum; *Strawboss,* Jack Elam; *Clem Usqubaugh,* Charles Halton; *Tidy,* Norman Leavitt; *Mr. Mott,* Sam Flint; *Mrs. Anderson,* Myra Marsh.

PLUNDER OF THE SUN—Warners. Directed by John Farrow: *Al Colby,* Glenn Ford; *Julie Barnes,* Diana Lynn; *Ana Luz,* Patricia Medina; *Thomas Berrien,* Francis L. Sullivan; *Jefferson,* Sean McClory; *Raul Cornejo,* Eduardo Noriega; *Ubaldo Navarro,* Julio Villareal; *Capt. Bergman,* Charles Rooner; *Tacho* Margarito Luna; *Bartender,* Juan Garcia; *Tourist,* Mona Barrie; *Carter (American Consul),* Douglas Dumbrille.

ROMAN HOLIDAY—Paramount. Directed by William Wyler: *Joe Bradley,* Gregory Peck; *Princess Anne,* Audrey Hepburn; *Irving Radovich,* Eddie Albert; *Mr. Hennessy,* Hartley Power; *Ambassador,* Harcourt Williams; *Countess Vereberg,* Margaret Rawlings; *General Provno,* Tullio Carminati; *Mario Delani (the barber),* Paolo Carlini; *Giovanni,* Claudio Ermelli; *Charwoman,* Paola Borboni; *Taxicab Driver,* Alfredo Rizzo.

SECOND CHANCE—RKO. Directed by Rudolph Maté: *Russ Lambert,* Robert Mitchum; *Clare Shepperd,* Linda Darnell; *Cappy,* Jack Palance; *Conductor,* Sandro Giglio; *Vasco,* Rudolph Hoyos, Jr.; *Mr. Wodburn,* Reginald Sheffield; *Mrs. Wodburn,* Margaret Brewster; *Malloy,* Roy Roberts; *Hernandez,* Salvador Baguez; *Fernando,* Maurice Jara; *Maria,* Judy Walsh; *Felipe,* Dan Seymour; *Manager La Posada,* Fortunio Bonanova; *Dawson,* Milburn Stone; *Rivera,* Abel Fernandez.

SO THIS IS LOVE—Warners. Directed by Gordon Douglas: *Grace Moore,* Kathryn Grayson; *Buddy Nash,* Merv Griffin; *Ruth Obre,* Joan Weldon; *Col. Moore,* Walter Abel; *Aunt Laura Stokley,* Rosemary DeCamp; *Henrietta Van Dyke,* Jeff Donnell; *Bryan Curtis,* Douglas Dick; *Mrs. Moore,* Ann Doran; *Edna Wallace,* Margaret Field; *Mary Garden,* Mabel Alberton; *Dr. Marafioti,* Fortunio Bonanova; *Marily Montgomery,* Marie Windsor; *Grace Moore (8 yrs. old),* Noreen Corcoran; *Dance Specialty,* The Szonys; *Mrs. Wilson Green,* Lillian Bronson; *John McCormack,* Ray Kellogg; *Otto Kahn,* Roy Gordon; *Arnold Reuben,* Moroni Olsen; *Gatti Casazza,* Mario Siletti; *Arthur Bodansky,* Charles Meredith; *George Gershwin,* William Boyett.

VICE SQUAD—U.A. Directed by Arnold Laven: *Captain Barnaby,* Edward G. Robinson; *Mona,* Paulette Goddard; *Ginny,* K. T. Stevens; *Jack Hartrampf,* Porter Hall; *Marty Kusalich,* Adam Williams; *Al Barkis,* Edward Binns; *Frankie,* Jay Adler; *Vickie,* Joan Vohs; *Pete,* Lee Van Cleef; *Lt. Imlay,* Dan Riss; *Carol,* Mary Ellen Kay.

WAR PAINT—U.A. Directed by Lesley Selander: *Lt. Billings,* Robert Stack; *Wanima,* Joan Taylor; *Sergeant Clarke,* Charles McGraw; *Tolson,* Peter Graves; *Taslik,* Keith Larsen; *Jeb,* William Pullen; *Kirby,* Richard Cutting; *Clancey,* Douglas Kennedy; *Allison,* Walter Reed; *Corporal Hamilton,* Charles Nolte; *Martin,* James Parnell; *Perkins,* Paul Richards; *Charnofsky,* John Doucette; *Sergeant Grady,* Robert Wilke.

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BRIEF REVIEWS



For fuller reviews, see PHOTOPLAY for months indicated. For this month's full reviews, see page 14.

A—Adults F—Family

AFFAIR WITH A STRANGER—RKO: Dreary drama of playwright Victor Mature's career and marriage to Jean Simmons. (A) September

AFFAIRS OF DOBIE GILLIS, THE—M-G-M: Shallow farce about two giddy, likable college kids (Debbie Reynolds, Bobby Van). Some nice dancing. (F) September

ALL I DESIRE—U-I: Slick drama, 1910 period, of a broken marriage, with Barbara Stanwyck as the errant wife returning to Richard Carlson, two grown daughters, a young son. (A) August

ARROWHEAD—Paramount, Technicolor: Harsh, vigorous Western pitting scout Charlton Heston against Apache Jack Palance. (F) September

BAND WAGON, THE—M-G-M, Technicolor: Grandest musical in years. Has-been film star Fred Astaire tries a comeback opposite Cyd Charisse in a show staged by wacky genius Jack Buchanan. Nanette Fabray, Oscar Levant. (F) September

BEAST FROM 20,000 FATHOMS, THE—Warners: Spectacular but shakily plotted fantasy of a revived prehistoric monster attacking New York. With Paul Christian. (F) August

CHARGE AT FEATHER RIVER, THE—Warners; 3-D, WarnerColor: Fast, well-photographed Western. Guy Madison and Frank Lovejoy rescue two white girls captured by Indians. (F) September

CINERAMA—Cinerama Productions, color: No story, plenty of excitement. Amazing technique with huge curved screen now showing in New York, Detroit, Los Angeles, Chicago. (F) January

CITY IS DARK, THE—Warners: Expert, crisp crime film. Detective Sterling Hayden checks on parolee Gene Nelson and wife Phyllis Kirk, snared in a robbery plot. (F) September

COLUMN SOUTH—U-I, Technicolor: Audie Murphy defends the Union cause, tries to avert Indian warfare in the Southwest. Brisk but undistinguished Western. (F) August

CRUEL SEA, THE—Rank, U-I: Splendid British version of the best-seller about a convoy escort and her crew. Jack Hawkins excels as the captain. The story includes three typical, touching World War II romances. (F) August

DANGEROUS WHEN WET—M-G-M, Technicolor: Light, gay musical. Esther Williams, set to swim the English Channel, is tempted to break training by Fernando Lamas' courtship. (F) August

DESERT SONG, THE—Warners, Technicolor: Gordon MacRae, secret leader of an oppressed desert tribe, duets with Kathryn Grayson in a nice old-fashioned operetta. (F) July

5,000 FINGERS OF DR. T., THE—Columbia, Technicolor: Wildly imaginative but clumsily executed musical fantasy. Little Tommy Rettig dreams he's jailed in a weird castle. (F) July

P FRANCIS COVERS THE BIG TOWN—U-I: Some laughs, though the talking-mule gag wears thin as Francis helps Donald O'Connor become a racket-busting reporter. (F) August

GENTLEMEN PREFER BLONDES—20th, Technicolor: Riotous, laugh-filled musical, with Jane Russell and Marilyn Monroe looking lush as show girls on the prowl in Europe. (A) September

GIRL NEXT DOOR, THE—20th, Technicolor: Unassuming, tuneful, likable love story of artist Dan Dailey, singer June Haver. (F) July

GREAT SIOUX UPRISING, THE—U-I, Technicolor: Union vet Jeff Chandler wins Faith Domergue, foils Lyle Bettger's trouble-making in a routine horse-opera. (F) August

HOUDINI—Paramount, Technicolor: Tony Curtis and Janet Leigh team engagingly in the colorful, rambling biography of the famed magician and his partner-wife. (F) August

JAMAICA RUN—Paramount, Technicolor: Lurid murder mystery. Skipper Ray Milland's opposite lovely Arlene Dahl, plantation-owner. (F) July

JUGGLER, THE—Kramer, Columbia: Real Israel backgrounds give force to an absorbing though slightly formless drama about a mentally upset DP (Kirk Douglas) who finds peace and love (with Milly Vitale) in the new nation. (F) August

JULIUS CAESAR—M-G-M: Magnificent, true-to-Shakespeare film of the dictator's death and the assassins' fate. Brilliant acting by James Mason, John Gielgud, Marlon Brando. (F) September

LET'S DO IT AGAIN—Columbia, Technicolor: Exuberant romantic comedy with music. Jane Wyman sparkles as Ray Milland's about-to-be-ex-wife; Aldo Ray's a likable Other Man. (A) August

MAIN STREET TO BROADWAY—M-G-M: Star-loaded but shapeless tribute to the stage. Tom Morton's a would-be playwright. (A) September

MAN FROM THE ALAMO, THE—U-I, Technicolor: Actionful Western. Glenn Ford's called a coward; Julia Adams defends him. (F) September

MASTER OF BALLANTRAE, THE—Warners, Technicolor: Passable Errol Flynn swashbuckler of English-Scottish war, piracy. (F) September

MELBA—U.A., Technicolor: Lavish with music, light on plot. Patrice Munsel sings thrillingly, sacrifices love for her career. (A) September

MOON IS BLUE, THE—U.A.: Delicious foolery with saucy lines, deftly delivered by Maggie McNamara, as a belligerently good girl, William Holden, as a baffled bachelor, David Niven, as a gentle philanderer. (A) August

PICKUP ON SOUTH STREET—20th: Rough, rowdy, generally entertaining crook-spy yarn. Richard Widmark's a pickpocket involved with Jean Peters, unwittingly a Red courier. (A) July

REMAINS TO BE SEEN—M-G-M: Slaphappy burlesque murder mystery, co-starring Van Johnson and singer-heiress June Allyson. (F) July

RETURN TO PARADISE—U.A., Technicolor: Wistful South Sea tale of a drifter (Gary Cooper), a native girl (Roberta Haynes) and a bigot (Barry Jones). Lovely location shots. (A) September

RIDE, VAQUERO!—M-G-M, AnscoColor: Gunman Robert Taylor deserts his bandit boss (Anthony Quinn) to aid homesteaders Ava Gardner, Howard Keel. Colorful, but marred by pretentious touches. (F) September

SAILOR OF THE KING—20th: Jeff Hunter scores in a stirring war story as a seaman attacking a Nazi ship. Michael Rennie and Wendy Hiller team in a romantic prologue. (A) September

SCARED STIFF—Wallis, Paramount: Up-to-standard Martin-Lewis farce has the boys battling fake ghosts on Liz Scott's behalf. (F) July

SEA DEVILS—RKO, Technicolor: Good-natured adventure of Napoleonic days. Rock Hudson's a smuggler; Yvonne DeCarlo, a spy. (F) September

SHANE—Paramount, Technicolor: Beautiful classic saga of the frontier. Alan Ladd's fine as the stranger who joins the farm household of Van Heflin, Jean Arthur. (F) September

SHE HAD TO SAY YES—RKO: Weak homespun comedy. Bob Mitchum is a country doc; Jean Simmons, a foolish philanthropist. (F) September

SOUTH SEA WOMAN—Warners: Roistering tall tale of two marines (Burt Lancaster, Chuck Connors) and a girl (Virginia Mayo). (F) September

STALAG 17—Paramount: Wry clowning and a bitter hunt for an informer highlight a disjointed study of GI's in a Nazi prison camp. William Holden's excellent. (F) August

STORY OF THREE LOVES, THE—M-G-M, Technicolor: Arty episode movie, dominated by one strong suspense story with Kirk Douglas and Pier Angeli as daredevil aerialists. (A) June

SWORD AND THE ROSE, THE—Disney, RKO Technicolor: Flavorsome, amusing romance of Tudor princess (Glynis Johns) forced into a royal marriage, then saved by her dashing true love (Richard Todd). (F) September

TAKE ME TO TOWN—U-I, Technicolor: Breezy sentimental comedy of the Old West. Ann Sheridan's a dance-hall queen adopted as a mother by Sterling Hayden's three kids. (F) August

THUNDER BAY—U-I, Technicolor: Standard action story. James Stewart and Dan Duryea seek offshore oil in Louisiana, court Cajun girls Joanne Dru, Marcia Henderson. (F) September

VANQUISHED, THE—Paramount, Technicolor: Unconvincing melter-drama. Confederate vet Jol Payne defeats his town's ruthless boss. (F) July

WAR OF THE WORLDS, THE—Paramount, Technicolor: A Martian invasion with stunning special effects, negligible human angle. (F) July

WHITE WITCH DOCTOR—20th, Technicolor: Robust jungle thriller, sending a heroic nurse (Susan Hayward) and a gold-hungry hunter (Robert Mitchum) deep into Africa. (F) September

YOUNG BESS—M-G-M, Technicolor: Stately romance of Tudor England. Jean Simmons is the future Elizabeth I, involved in court intrigue and hopeless love for Stewart Granger. (A) August

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GRAND PRIZE **$10,000** CASH

for best prize-winning entry in the entire contest!

JUST FINISH THIS SENTENCE IN 25 ADDITIONAL WORDS OR LESS:

"I like new Camay with cold cream because . . ."

Here's exciting news—on *two* counts. First, Camay, The Soap of Beautiful Women, now contains fine cold cream. It's the *only* leading beauty soap that brings you this precious ingredient. Second, this wonderful *new* Camay brings you a wonderful new Camay contest—20 chances to win as much as $11,000 in cash! It's so easy. Just try new Camay with cold cream. It's at your dealer's now in the same familiar wrapper. Then finish this sentence in your own words, using 25 additional words or less: "I like new Camay with cold cream because . . ." Read the simple rules at the right, and send in as many entries as you like. Just be sure that you send *three* Camay wrappers with *each* entry.

This sample sentence will help you get started!

"I like new Camay with cold cream because it's wonderful to get all that gentle Camay mildness, rich lather, and delightful fragrance plus the new luxury of cold cream for complexion and bath."

JUST FOLLOW THESE SIMPLE RULES!

1. **Complete this sentence**—"I like new Camay with cold cream because. " in 25 additional words or less.

2. **Get an entry blank** from your dealer or write on one side of a plain sheet of paper. Print plainly your name and address.

3. **Mail to: Contest, Dept. G, Box 3, Cincinnati 1, Ohio.** Send as many entries as you want, but enclose 3 Camay wrappers (any size) with each entry.

4. There are 20 separate contests, each with an identical list of prizes A new contest each day (except Saturdays, Sundays, and Sept. 7th) from Aug. 31 to Sept. 28, 1953, inclusive. The winner of the grand prize of $10,000 will be selected from the winners of the first prizes in the 20 daily contests. Entries received before midnight, Aug. 31, will be entered in the first day's contest. Thereafter, entries received on any contest day will be entered in that day's contest. All entries received on Saturdays and Sundays will be entered in the contest for the following Monday (entries received over the Labor Day week end will be entered in the contest for Tuesday, Sept. 8). Entries for the final (20th) contest must be postmarked before midnight, Sept. 28, 1953, and received by midnight, Oct. 12, 1953.

5. Prizes awarded each day will be—
 First Prize: $1,000 cash
 Three Second Prizes: $100 cash each
 25 Third Prizes: $25 cash each
 Grand Prize: $10,000 cash to be awarded to the best entry of the 20 first-prize winners.
 Extra! To the winner of each daily contest, $100 in groceries and a year's supply of new cold cream Camay from your dealer.

6. Entries will be judged for originality, sincerity, and aptness of thought. Judges' decisions will be final. Entries must be wholly the work of the person in whose name the entry is submitted, except for incidental help from family and friends. In case of ties, the full prize tied for will be awarded to each contestant. No entries will be returned. Entries, contents, and ideas therein belong unqualifiedly to Procter & Gamble for any and all purposes.

7. Any resident of the Continental United States (including Alaska) and Hawaii may compete except employees of Procter & Gamble, or of its advertising agencies, and their families. Contests are subject to all Federal and State regulations.

8. Except for the 20th contest, the first-prize winner of each contest will be announced by radio daily beginning approximately Monday, Sept. 14, over either "Pepper Young's Family" or "Rosemary." The first-prize winner of the 20th contest and the grand-prize winner will be announced over both of these programs on or about Monday, Oct. 26. All prize winners will be notified by mail. Prize-winner lists will be available on request approximately two months after the close of the last contest.

ENTER TODAY! **CONTEST CLOSES SEPTEMBER 28**